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AUGUSTE BARTHOLDI. BY HENRI MEYER.

(SEE PAGE 29.)

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## WARD'S STATUE OF WASHINGTON.

It would be a pleasure were we able to record that the latest addition to the statues set up in the public places of New York is a successful piece of work. Next to the late Hiram Powers, Mr. Ward is probably the most widely known to Americans of all our sculptors, and the choice of the committee looking about for a person to make the colossus which was to be set up in Wall Street on Evacuation Day naturally fell to him; indeed, it is safe to say that had the matter been put to a popular vote the election would have been his by a handsome majority. But the result is, it must be confessed, far from satisfactory. How much of the failure is distinctly the fault of the sculptor, and how much is due to the undeniably mistaken location of the statue, is not easy to determine. That the statue must come in for a large share is, however, only too evident. Grant that the architect into whose hands the placing of the statue was put failed grievously to consider the matter in its relations to the size and character of the building to which the sculptor's work is an adjunct, as well as in relation to the situation of the building and the view to be obtained of the statue from the approaches. It is nevertheless true that the sculptor has failed as grievously in not considering how his work was to stand related to the same conditions. Here we may see how great would be the gain were it established as a rule in all such cases that a model of the proposed statue should be set up on the spot where it is proposed to place it, and subjected to a year's popular criticism before it is accepted. Had this been done in the present instance, Mr. Hunt would doubtless have seen for himself that he had made a mistake in placing the statue where it dwarfs the building, interferes with its lines, obstructs the approach to the entrance, and is without a precedent in classic practice. We are told that Mr. Hunt found a precedent in the bema, the platform on which the orators stood to address the public in Athens. But even supposing that the bema was placed as this platform is, we may suggest that in the first place no orator whose name has come down to us was thirteen feet high, and in the next place that, no matter how high he may have been, he was not a fixed ornament, nor could have been used as a permanent standard by which to measure the building itself and belittle it. The proper place for the statue is on the platform at the west end of the steps, and if it is to be retained at all in front of the Sub-Treasury Building, we hope it may some day be removed to that position. Had a model of the statue been set up provisionally we have no doubt that Mr. Ward's practical sense would have led him to alter the pose of the figure so far as to make the advanced leg of Washington look less a flying buttress to a cathedral, and that he would have contrived some way to make us feel more secure of the ability of the other leg to support its owner. The face, too, would have been remodelled with a view to the fact that it is looked at from below and not from a level, and we should have been spared the querulous and discontented expression with which the hero now appears to survey the world about him. The neck, too, might have been less suggestive of dislocation, but probably no real neck could bear without distortion the strain of the voluminous mantle that in obedience to a wearisome old convention has been used as a support to the figure. To make all these radical changes would doubtless be to make a new statue, but we are mistaken if the public would not to-day cheerfully accept such an alternative.

BEYOND the ticket-office at the Art Loan Exhibition at the Academy of Design, there are only two things for sale. These are the profusely illustrated catalogue and the Portfolio of autographic literary contributions and original sketches by leading American artists. The one sells for a dollar a copy, and is cheap at the price; the other, at the market value of its contents, ought to bring not less than twenty-five hundred dollars. For these valuable aids to the exhibition fund, the chief credit is due respectively to A. W. Drake, the untiring chairman of the Catalogue Committee, and to Mrs. Burton N. Harrison, through whose personal efforts the work of the artists and litterateurs for the Portfolio were chiefly obtained. Illustrations are contributed to the catalogue by F. S. Church, Arthur Quartley, G. W. Edwards,

Robert Blum, W. M. Chase, Camille Piton, G. R. Halm, Roger Riordan, F. Lungren, Harry Fenn, J. C. Beard, W. Taber, W. H. Drake, Henri Bouché and F. Lathrop. The Catalogue Committee acknowledges its indebtedness to THE ART AMATEUR, among other publications, "for the loan of valuable cuts." THE ART AMATEUR acknowledges, in turn, its indebtedness to the courtesy of the Catalogue Committee for the use of many of the cuts which help to illustrate its account of the Loan Exhibition.

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
Much Ado About Nothing.

UP to the time of the present writing, the Feuardent-Cesnola slander suit has dragged along without, so far as one can foresee, much prospect of ending before Christmas. The witnesses for the plaintiff have been numerous, and their testimony does not seem to have been shaken in any important particular. Mr. Feuardent's own examination lasted several days. It consisted largely of a sort of lecture on Cypriot antiquities, diversified, for the benefit of the jury, by the introduction of objects in controversy from the Cesnola collection, with frequent references to illustrated books on the subject. The plaintiff proved to be an admirable witness, always keeping his temper and setting forth with great clearness his reasons for stating that numerous objects in the Cesnola collection had been fraudulently or ignorantly "restored." The plaintiff has "rested," and the defence has begun.

OUR American draughtsmen and American wood-engravers have seldom been seen to such advantage as in their work in Lippincott's edition de luxe of Gray's Elegy. There is not a poor illustration in the book, although the book perhaps is somewhat over-illustrated. The churchyard motive, for instance, occurs too often, although it must be admitted that it is always differently and always well treated. We first see it dimly in W. Hamilton Gibson's frontispiece, giving the general aspect of the church at Stoke Pogis. The best view is conceived by J. F. Murphy and cut by Sylvester; the picture is a gem, admirable in light, air, and distance. The same engraver has also appreciatively interpreted F. Hopkinson Smith's sweet woodland stream. Very charming, too, are William T. Richards's "bit" of churchyard, "Beneath that Yew Tree's Shade," cut by Hayman; H. Bolton Jones's view cut by Lauderbach, and J. B. Sword's conception of a similar motive. Frost has never done anything more lifelike and spirited than his "Village Hampden," confronting "the little tyrant of his fields," which G. P. Williams has engraved very well. Smedley's orator is somewhat stiff, and Hovenden has not made the most of the lines intrusted to him. In figure drawing the gems of the book are C. H. Reed's cut of Mary Hallock Foote's peaceful old farmer and daughter, illustrating the line "Far from the madding crowd," and Hayman's interpretation of F. S. Church's charming idyllic conception of "The Paths of Glory Lead but to the Grave."

"SOME Modern Artists and their Work" is an attractive, profusely illustrated book published by Cassell & Co. It is compiled by Wilfrid Meynell chiefly from The Magazine of Art. Nearly all the leading English painters are noticed, as well as Meissonier, Rosa Bonheur and Munkacsy. The same publishers send "Familiar Wild Birds," by W. Swaysland, which, with its numerous colored plates, will be a welcome gift book for the young. A timely publication from this house is a short biography of Martin Luther translated from the German of Julius Köstlin. Florence Lewis's book on china painting, with sixteen colored plates, is also published by Cassell & Co. It is worth more space than can be given in this notice.

PERHAPS the most original holiday volume of the season, at least in conception, is "The World's Christmas Hymn," a quarto published by Randolph & Co., containing appropriate selections from English poets, ranging from Chaucer to Jean Ingelow. Twelve

artotype reproductions are given of paintings by the old masters pertinent to Christmas. The binding, made to resemble a glazed tile, is not successful.

CERTAINLY the most artistic volume recently published in this country is Cassell & Co's. splendid folio, "Original Etchings by American Artists," with critical letter-press by S. R. Koehler. Glancing at the pages, two plates strike me as remarkably good—the "Ponte Vecchio," by Joseph Pennell, and "Canal Boats on the Thames," by Charles A. Platt. Such etchings as these two would win fame for the artists in any country and at any time. Excellent also are "Drive Away Dull Care," by J. M. Gauguin; "The Three Cows," by J. Foxcroft Cole; "Twilight," by J. A. S. Monks, and "The Mora Players," by Frederick Dielman. Nearly all the best American etchers are represented. The plates are well printed, and the letter-press is faultless. The volume, altogether, is eminently deserving of detailed criticism, and this note must serve only to direct to it the attention of buyers, until due justice can be done to it.

WITHOUT the aid of the preliminary prize competition of artists, to which we have grown accustomed of late years, L. Prang & Co. have, in due season, brought out their Christmas and New Year cards, and it does not appear that the quality of the production has suffered materially in consequence. It is true that there is no figure composition of importance—nothing like Dora Wheeler's "Light of the World" or the graceful fancies of Rosina Emmett—but the average excellence of the designs is satisfactory. As usual, the floral pieces are least open to criticism. A new motive for a Christmas card is the representation of a procession of flat, conventionally drawn Egyptians each bearing aloft a lamp which reveals to them, presumably—although their eyes are not directed to it—a vision of the infant Saviour. Another is "The Christmas Sheaf," a dyptich card cut in that form: birds are feeding from a sheaf of wheat sprinkled with snow—which is not a particularly bright idea. In execution the cards are up to Prang's usual high standard of excellence.

A MR. BORNICHE died in Paris last spring, and left to his heirs no less than 28,750 pictures. In the course of this winter a first instalment of eight thousand pictures will be sold at the Hôtel Druot. The first auction was to have begun in December. In order not to glut the market, the collection is to be disposed of in 150 sales, each of three days' duration, and to spread over a period of five years. Such a collection and such a sale is unparalleled, and centuries will doubtless pass before the world will see the like of it. Who was Borniche? the reader will ask. M. Borniche was formerly a wood merchant. He made a fortune, retired and became church warden of his parish and the providence of necessitous painters. For now nearly twenty years it has been known among the painters of Montmartre, of the Rue Notre Dame des Champs and of all other quarters where painters dwell, that M. Borniche bought pictures. No matter how good or how bad a picture was he would buy it, and no matter how good it was he never paid more than \$5 for it.

BORNICHE you see was an original, a maniac if you like, but the certainty of getting a louis was an immense attraction, and there are few modern French painters, even the most famous, who have not at one time or another rung at Borniche's door with a little canvas under their arm.

THE expert charged with the sale is M. Haro, a person of extreme ingenuity and device, who some months ago narrowly escaped imprisonment on the charge of swindling the widow of the painter Lehmann by falsifying the figures of a packing account.

SINCE the passage by Congress of the all but prohibitory bill against the importation of foreign paintings, our American dealers have made comparatively few purchases in Europe—hardly any, in fact, except what could be brought into port before the act went into effect last July. But they will probably be the largest buyers at the Borniche sale, and the country will be flooded with artistic rubbish, which would have been excluded if Congress, instead of passing the absurd ad valorem bill, had adopted the suggestion of THE ART AMATEUR that a uniform tax of \$100 be



levied on every foreign painting, without regard to its value. This, as was pointed out in these columns, would not affect the importation of the best pictures, but would keep out such rubbish as doubtless constitutes the bulk of the Borniche collection.

HEREAFTER it is probable that the term "Borniche" will be added to the picture-buyer's vocabulary to designate a worthless kind of painting, like "croute," "pastiche" and the rest.

MR. WALTERS, of Baltimore, has just bought one of Corot's very finest works—"Saint-Sebastien." The picture is some ten feet high. In the foreground Saint-Sebastien is reclining on a piece of drapery, while two women lean over him and care for his wounds; the middle distance is occupied by trees shooting up like silver birches, arching over to fill up the top of the canvas and leaving in the middle an opening through which the torturers of the saint are seen going away in the distance. In the trees are two cherubim. The composition of this work is somewhat like that of Titian's famous "Peter Martyr" which was burned at Venice some years ago. Corot may have seen that picture during his journey to Italy in 1826. Originally, too, Corot's was rounded at the top like Titian's.

THE "Saint-Sebastien" was first exhibited at the salon of 1853. It was seen again at the Universal Exhibition of 1867, when the artist had altered the conformation of the trees on the left and made them straight as they now are and at the same time enlarged the background. At the close of the exhibition the picture was returned to Corot's studio, where it remained until 1871 when he gave it to a lottery in aid of the wounded in the Franco-German war, on which occasion it was once more exhibited at the Opera, where the lottery was held. The winner offered the picture to the dealer, Durand-Ruel, who objected that round-topped pictures were difficult to sell, and suggested that the artist should be asked to fill in the top corners. Corot, the most obliging of men, consented, and so the Saint-Sebastien became the tall oblong picture it now is. This alteration having been made, Durand-Ruel gave \$1800 for the picture and sold it for \$3000. We next find the picture in England in the possession of a Mr. Barlow, from whose hands it passed into the hands of Messrs. Wallis, who sold the picture to Mr. Walters for \$10,000. If the picture had been sold in Paris it would, as things go, have certainly reached \$16,000, for it is as fine a Corot as one could desire. In none of his composed landscapes, such as "Homer and the Shepherds," "Daphnis and Chloe" (1845), "Christ in the Garden of Olives" (1849), "Dante and Virgil," "Macbeth" (1859), "Dance of Nymphs" (1861) or "Biblis Changed into a Spring," one of his last works, has the artist put more grace, exquisite sensibility and poetic emotion than in the splendid silvery landscape of the "Saint-Sebastien." No price is too great for such a work.

THE enthusiastic American admirers of the late Manet who have given his two portraits in the Pedestal Fund Art Loan Exhibition at the Academy of Design the places of honor will be interested to learn that an exhibition of some of the most important works of the Zola of the brush will take place at the Ecole des Beaux Arts in January and February, to be followed by the sale of the contents of his studio.

A PROOF that the agitation against false pictures is not in vain was furnished by an incident in the sale of the Becherel collection in Paris, which began on November 26th. The catalogue contained notice of three examples, works of Corot, "A Landscape," "A Study of a Woman," and a view of the "Moulin de la Gallette at Montmartre" (24 x 31 centimetres), and two by Diaz, "A Woman Bathing" and "Hauteurs d'Apremont," in the forest of Fontainebleau (32 x 44 centimetres) "signé et daté 64," said the catalogue. At the last moment the experts, M.M. Ch. George and Lasquin were warned that all five were forgeries, and the pictures were withdrawn before the sale began, and even before the public view. As Parisian dealers generally ship such doubtful canvases to the United States, let American buyers bear this description of these in mind.

MONTEZUMA.

## Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?  
Polonius.—My lord, I will use them according to their desert.

Hamlet.

THE compliments of the season—the Merrie Christmas and Happy New Year—are by no means merely conventional wishes, so far as the theatrical managers are concerned. For them this Christmas time is not at all "merrie," and they sadly need a happier New Year. The season which opened so brilliantly and hopefully has been beclouded by pecuniary losses and seems likely to culminate in disasters.

That the theatres should be obliged to compete with two Italian opera houses was hard enough; but when the operatic managers began to distribute free tickets by mail to theatre-goers competition became impossible. Then the Irving engagement engrossed the public attention and a great deal of the public money. Finally, to make bad worse, the burning of the Windsor theatre aroused that fear of fire which, next to a heavy snow-storm, is the manager's worst enemy.

Early in December the effects of this combination of misfortunes were evident. Almost simultaneously, the theatres changed their bills, which is always a sign of weakness during the holidays. Pieces which had been relied upon to run through the whole season showed such a falling off that they had to be withdrawn. The Union Square surprised everybody by opening with a failure. The new Bijou was not more fortunate. The San Francisco Minstrels, which had monopolized that branch of amusements in New York for years, hung out the white flag and capitulated to Colonel Haverly.

The significance of this surrender of the San Francisco Minstrels will not be overlooked by professionals. In popularity, which some people mistake for a test of merit, the different forms of amusement rank as follows: (1) the circus; (2) the variety shows; (3) negro minstrels; (4) the theatres. It follows logically that if a negro minstrel company cannot prosper, the theatres must do a very bad business. The only minstrel troupe in New York has had to take the proprietor of a rival organization into partnership.

You may laugh at this odd theory; but you will find it sustained by the facts. No sooner was the failure of the San Francisco management made public than the other managers displayed signals of distress.

AT Wallack's, "Moths," which should have run for a year, so admirably was it acted by Miss Rose Coghlan, Miss Caroline Hill, Miss Evesson and Mr. Charles Glenn, was taken off and "The Road to Ruin" substituted. Excellently as Madame Ponisi and the veteran John Gilbert play in this piece, the old comedies have lost, for the present, their power to charm modern audiences, and everybody felt that "The Road to Ruin" was only revived as a stopgap until "Impulse" could be properly rehearsed. But "Impulse" is an improbable and disagreeable play, which has already failed at Boston, and I cannot anticipate any success for it here.

"In the Ranks," at the Standard, which I described to you as a success of scenery, was as suddenly sent upon the road to give place to a so-called comic opera, "Estrella," which failed in London. This was another stopgap, to keep the theatre open until the new work by Gilbert and Sullivan, based upon Tennyson's poem, "The Princess," could be produced.

The programme of the unfortunate Fifth Avenue was repeatedly changed. At first, Manager Stetson put on "Monte Cristo" to hold the boards until he could get ready a farcical comedy called "Confusion" and a burlesque of Mr. Irving and Miss Terry in "The Merchant of Venice." Then he announced another London comedy, "The Glass of Fashion." This is a satire upon society papers and their editors, and has worked up into something like a success in London, where Edmund Yates, of *The World*, Henry Labouchère, of *Truth*, and Thomas Bowles, of *Vanity Fair*, are well-known men about town. But here we have no society journals to satirize, and an actor might make up as Thieblin, of *The Sun*, without a dozen persons in the audience being aware of whom he intended to caricature.

At Daly's, "Dollars and Sense," in which there were few dollars and no sense, was withdrawn in favor of Pinero's comedy, "Girls and Boys." This

was a failure in London, although John L. Toole, a great London favorite, played the principal part.

"The Strangers of Paris," at the Park, which had been boldly advertised as "a melodramatic masterpiece," although every scene showed the 'prentice hand, expired as quickly as if it had been strangled, and a travelling company, with a drama called "The Princess Chuck," were chucked in—if you will excuse the pun—to fill up a week or two until the transfer of the house to Manager Stevens, of the burned Windsor, could be arranged.

"Excelsior," at Niblo's Garden, a ballet equally full of beauty and brains, which had been expected to draw crowded houses until next May, was supplanted by another French melodrama, adapted from one of Gaboriau's novels, called "The Pavements of Paris."

Most ominous of all, that little miracle theatre, the Madison Square, found it necessary to shelve "The Rajah," before the two hundredth performance, and produce Mr. De Mille's comedy, "Duty, or Delmer's Daughters," the very sensational plot of which is the struggle of a husband to induce his wife to leave the house of his mother-in-law and go to a home of her own!

The force of argument can no further go. When, in the middle of a season, and close upon the holidays, the Madison Square is obliged to change its bill, you may be sure that there is something rotten in the theatrical Denmark.

THE new Bijou, opposite Wallack's, was opened, like Wallack's, without waiting to complete the front of the building. It is entirely new, and the first impression which the interior makes upon you is that it is pretty; the second impression is that it is cheap. The prettiness is not only in the form but in the colors of the proscenium decorations; the cheapness is suggested by the conventionally frescoed walls.

The front of the theatre is of cream-colored bricks, relieved by ornaments of brown stone and bands of blue. It is divided into two high Moorish arches. The proscenium opening is also a Moorish arch, and the private boxes are shaped like small Moorish temples.

Gay colors are used freely, but tastefully, in the decorations; but the act-drop, which represents part of a Grecian villa by the sea, is much too severe in form for so light and bright a theatre. This contrast was heightened, on the opening night, by the style of the entertainment. Imagine that classical curtain falling between the acts of a burlesque upon Offenbach's "Orphée aux Enfers," with its can-can scenes and costumes!

"Orpheus and Eurydice," the new version of "Orphée," was not intended to be a burlesque; the management supposed that they had revived Offenbach's opera. But the libretto settled the distinction at once. It was by Max Freeman, formerly a stock member of the Thalia theatre; and the results of engaging a German actor to translate a French opera into English for an American company can more readily be imagined than described.

The troupe engaged for the burlesque were as polyglot as the libretto. There were Marie Vanoni as *Eurydice*; Digby Bell as *Jupiter*; Laura Joyce as *Diana*; Max Freeman as *Pluto*; Ida Muelle as *Cupid*; Augusta Roche as *Public Opinion*, and so on—English, French, Germans and Americans mixed up among the gods and goddesses. The vocal hit of the evening was a French song by Madame Vanoni. The artistic hit was the *Cupid* of Miss Muelle.

"STORM-BEATEN," dramatized by Robert Buchanan from his own novel, "God and the Man," was brought out at the Union Square, before a professional audience, on the evening of Evacuation Day. The audience suffered from the storm outside and from the play and Steele Mackaye's patent safety automatic chairs inside. In a word, they were doubly storm-beaten.

Mr. Mackaye is so universal a genius, and has been so unfortunate, that I should be glad to say a good word for his latest invention, the automatic patent safety chairs. But, unfortunately, the chairs were intended for a flat floor and he put them upon the very slanting floor of the Union Square. The consequence was that they tilted forward, and the difficulty was, not to get out of the theatre, but to keep your seat.

When properly placed and in working order, Mr. Mackaye intends his chairs to be comfortable; to afford a rest for the feet, a hook for the hat and a rack for the cane or umbrella, and to fold up and swing round, so as to form an aisle between every two rows of seats. At the Union Square, on the contrary, they were exquisitely uncomfortable; they broke down, and they obstructed the passage of the audience. These were obviously the faults of the theatre, not of the chairs; but, as the theatre cannot be taken away, and the chairs may be removed, I venture to predict that Mr. Mackaye will again be the victim of circumstances.

As to the play, it begins with three preliminary acts, and then wanders into the Polar regions and a foolish imitation of "The Frozen Deep," by Wilkie Collins. The intention is to show how a man's purposes of vengeance may be frustrated by Providence. The hero starts out to kill the villain, and, being left alone on an island of snow, longs for the society of the bad man, whom he has pushed overboard. This is intended to be very pathetic; but, in the play, it becomes very amusing, not to say ridiculous.

I will try to boil the piece down into a paragraph. Act I: the *Orchardsons* and *Christiansons* have a family feud; but *Dick Orchardson* comes a-courting *Kate Christianson* and *Kate's* brother, *Christian*, falls in love with *Priscilla*, whom *Dick* is destined to marry. Act II: *Christian* discovers that *Dick* has seduced *Kate* and gone on a voyage with *Priscilla*; so he swears to follow and kill *Dick*. Act III: the parties meet on shipboard; *Christian* is locked up for threatening to murder *Dick*, who then sets fire to the ship, and an iceberg crushes all concerned. Act IV: *Christian* and *Dick* have a fight on the ice; *Dick* is pushed overboard and both float away. Act V: *Christian* is on a desolate island; *Dick* appears and begs for fire and food; the ice breaks and both float away again. Act VI: *Dick* returns home and marries *Kate*, and *Christian* turns up in time to wed *Priscilla*. Upon my word, this is the whole six-act story, which differs in dénouement from the novel.

Before these lines are printed, Edwin Booth will be drawing all New York to the Star Theatre around the corner, and the Union Square will be glad to change its bill in the hope of catching some of Booth's overflow.

STEPHEN FISKE.

#### TWO PICTURE EXHIBITIONS.

THE artists who masquerade in the yearly exhibitions of the jovial fellowship which calls itself the Salmagundi Club, are at no little disadvantage in this livery of black-and-white which they have decreed to wear, for if it does not actually confound their identity it seriously disguises it. Had all the men who have contributed to this exhibition worked upon these same themes in color, instead of in black-and-white, the difference between their methods as artists would have been easily perceived; but as it is, the most striking feature of the exhibition, so far, at least, as the landscapes are concerned, is the family likeness that seems to run through them—a likeness that it must be confessed does not wholly disappear on a closer examination. Ever since Mr. J. F. Murphy shunted off from the track which Corot had laid down through the wood of Arcady, he has led in his train a number of younger spirits who, had they been artists of as much force as he, would have themselves been leaders in the same or in some other direction. Probably it would have been in the same direction, for of all the landscape painters of our time Corot is the one who has had the strongest fascination for the rising generation.

But, however this may be, it is plain enough that Mr. Murphy is Corot's son by adoption, and that Messrs. C. H. Eaton, Melville Dewey, A. V. Dodshun, W. Lathrop, with two or three others, less important, are Corot's grandchildren, with Mr. Murphy for father. In other words, none of these men has an individual method, or gives any sign of having looked at nature through his own eyes, and it is easy to believe that such work as they show us might all of it have been done in the studio without any direct reference to nature beyond a few hasty memoranda of leading lines. This is not to deny the cleverness of these men. Some may think it proves them to be very clever indeed. All we say for our part, is, that to our mind such work is of almost no interest.

And there is another serious criticism to be made.

If the visitor will look at the two frames of sketches by G. H. Smillie, he may sneer, with the younger fellows, at the old-fashioned, cut-and-dried drawing-school methods of the artist bringing back to old stagers the Huberts, Calames, and Hardings who made the "flats" from which they used to study. But, although Mr. Smillie, clever and dexterous as he is in the use of his short-hand, wearies us with a conventionality which is wholly out of fashion, it may be wise for the band of beardless scoffers to meditate on the prophecy that in a few short years, if they keep on working after the recipes now in fashion, they will become as antiquated as Mr. Smillie himself, and perhaps will be looked upon by the critics of the new generation as not half so clever. It is plain, too, that the increasing demand, by our publishers, for "illustrations" for their books and magazines, a field to which so many of our younger artists are turning as a source of income, is affecting their practice as makers of pictures. The greater part of the landscapes in this collection look as if they had been made to be engraved on wood. Many of them are treated as if they were to be served up as vignettes, and while we are bound to remember that they present themselves as the work of a sketch-club, yet just what we complain of is that the sketches themselves, from which pictures are presumably to be made, are the result of processes which it is not unjust to call processes of manufacture.

No one, however, will deny that here are the evidences of much technical cleverness: the only thing to be regretted is that so few of these clever men should have been able to strike out a path for himself. Who can deny that, had Mr. Murphy gone out into the field and woods, here at home, and translated what he saw into his own words, we should have had to chronicle a distinct gain to our landscape art? As it is the title of Mr. Murphy's book must be, "Nature: a Series of Essays Translated from the French of Corot." But, of course, Mr. Murphy is not the only one of whom this may be said. Since Whistler took his cue from Fortuny, we have a whole tribe of Americans singing a refrain to Mr. Whistler's song, and it is now difficult to distinguish between Mr. Blum, Mr. Pennell, Mr. Duveneck, and Mr. Packer, though it must be said that Mr. Duveneck's etchings in this exhibition mark the low-water mark in the line of "Sketches of Venice," and show this artist, from whom so much was once expected, in a most disappointing light; his brilliant sun we hope, however, is only under a cloud. Mr. Pennell's sketches are very coarse and unimaginative, and make us regret the absence of Mr. Blum's drawings, which have so abounded in late exhibitions, and which, if they were imitations, were imitations done with a delicate and sympathetic hand. Mr. C. Graham's "New York City" tries to make a sky-line for our bedevilled city that shall show better than the one she has, but with all praise to the artist's good intention he cannot be said to have succeeded in making an omelette without eggs. The sky-line is ugly beyond redemption. To help it out Mr. Graham has given Trinity Church spire a prominence it has long lost. Mr. Edwards, Mr. Gregory, and Mr. Burleigh all show clever work, albeit somewhat more of originality could be wished. The best figure-piece in the exhibition is Mr. Percy Moran's "Sisters." This is an honest little drawing, which does the artist equal credit as a study from life and as a proof of skill.

Although the present Brooklyn Art Association Exhibition makes no pretensions to be representative of American art, yet it is, for all that, fairly representative of the tendencies of art in this country. Lack of poetic feeling, lack of sentiment, lack of technical skill—these are deficiencies that force themselves upon us as we study any collection of pictures distinctively American. Another lack as serious, though, in truth, it belongs to the same category, is the want of taste in many of our American pictures. Take, for instance, W. M. Brown's "Peaches and Vase," in the Brooklyn Exhibition. Here the peaches are painted with the utmost care and skill: as mere imitation of texture they could not be better, but what a composition is this, what a discord of color, what ugly forms, what a stiff arrangement! In the background, against a hard "leather" wall-paper are ranged a cup and saucer, a vase, and a glass decanter; in front of these incongruous objects on a fruit-napkin of the crudest green, are set a half dozen peaches, and we are asked to accept this as a "picture," because of the

skill with which the peaches are painted, forgetting that a "picture" must be a whole, and that even a slight subject like this must be as carefully thought out as a little poem, to deserve acceptance. The artist is so evidently a painstaking and conscientious workman, that we venture to ask him whether he has ever seen a picture of still-life by Villon or by Philippe Rousseau. Why cannot he learn, like them, to put his apples of gold in pictures of silver? But Mr. Brown is not alone in his want of taste; C. P. Ream in his "Cup of Raspberries" and J. Decker in his "Fruit," show as little power as he to hitch their wagon to Beauty's star. Mr. Ream's white china cup would spoil any picture. Mr. Decker's "Fruit" is merely so many square feet of pear tree seen through an upright frame.

The portraits in the exhibition are few and indifferent. Oliver J. Lay takes too much the same view of human beings that Mr. Ream does of raspberries—that they are all outside. And this outside he paints with great pains, and now and then surprises us with a suspicion that at some time or other his subject may have been alive; that if you pricked it, it would bleed, and that if you tickled it, it might laugh. On this occasion he has not been so fortunate. Benoni Irwin shines in the comparison, and Mr. Irwin is not used to shining. Yet his picture of a lady knitting has some look of life in it and some naturalness of pose.

The figure subjects of the exhibition are the weakest. Mr. Loop in his "Awakening," shows plainly enough that neither the true classic art nor the art of the Renaissance has taken any real hold of his mind. As for Mr. Schuchard we sincerely wish that he would take seriously to study in some place where he would be safe from the dangers of silly admiration. He has a vein of sentiment in him, almost a trickling spring of poetry, but what to do with it he is sadly at a loss, and he seems too indolent to study to give his vague ideas a substantial form. C. Y. Turner, having had a success of a season with a sad-eyed widow and her little girl on a churchyard stile in the gloaming, is bent on melancholy as a good paying investment, and sets one sad maiden at picking up driftwood and another at looking out at window into the gathering twilight, but both of them with the air of models obeying orders, and quite ready, if some one were to pull jollity in the picture market, to dance or sing with the merriest. The unreality of Mr. Turner's art is shown by his large picture called "The Armor," in which a New York model stripped to the waist and seated amid the incongruous "properties" of a New York studio, is doing duty over again for the hundredth time as Fortuny's Arab, but with not a spark of Fortuny's authentic fire.

Landscape is the only field in which American artists have shown the ability to mark out an independent path. And the Brooklyn exhibition is manifestly inadequate as a representative of American effort in this direction, although artists like Mr. Hubbard and Mr. Bristol send pictures as good as they are in the habit of painting. But though there are names of merit in the catalogue—Bolmer and Parton, Crane and Dewey, Harry Chase and Quartley, and a score of others—from few of them do we get what might have been hoped for. The burden of the exhibition falls upon shoulders not generally called upon to bear such a responsibility, and Carleton Wiggins and G. H. McCord carry off unaccustomed laurels. Mr. Wiggins's "Landscape with Sheep" is one of the best he has painted, and Mr. McCord's "In Morris County, New Jersey," would attract the eye anywhere. Kenyon Cox's "Summer Evening" is well enough for a few inches below the top lines of the canvas, but the rest, a barren waste. It is a pity if F. S. Kirkpatrick is encouraged by his friends to believe that such a meaningless performance as "In the Museum," is a work of art in any sense. It is an audacious travesty on the laborious if not very profound pictures of Alma Tadema, mingled with nightmare reminiscences of Turner. So clever a painter as Mr. De Haas ought to have made a more interesting picture out of the pretty "Harbor of Marblehead," and Mr. Quartley does himself no justice in either of his contributions. It is unfortunate that more artists did not see it to be their interest to send the best they could do in furtherance, not only of the cause of art among our people, but to uphold a committee determined, against no little opposition, to admit American pictures only.

CLARENCE COOK.



# Gallery and Studio

## AUGUSTE BARTHOLDI AND HIS WORK.



for statues. The history of the sculptor may be learned from the host of statuettes, casts and sketches which

It is more than twenty-three years since M. Bartholdi took up his abode in the Rue Vavin behind the Luxembourg, in a studio of an original and somewhat severe character, as became a sculptor with strong tendencies toward architecture. There are two entrances, a narrow one for visitors and a big one

M. Bartholdi is an Alsatian. He comes from that ground where the mingling of Celt and Teuton, in war and peace, has produced a race possessing men of the finest characteristics of both these branches of the Aryan stock; and, as his name indicates, there must also be in his composition much that belongs to the remaining and most artistic branch—the one whose glories are those of Greece and Rome. From the neighborhood of Lake Como, some two centuries ago, the first of the Alsatian Bartholdis emigrated to Colmar, where his descendants ever since have been notable, especially as priests and magistrates. Thus, representing the three great divisions of the European people, it is eminently fitting that M. Bartholdi should be the person to perpetuate in bronze the grandest achievement of his race, the embodiment of the spirit of Liberty in the American constitution.

M. Bartholdi is a pupil of the Lycée Louis-le-Grand and of Ary Scheffer, who was a friend of the family. He began by the study of painting, but soon found himself drawn toward the more robust and aus-

Like many artists of a high order of genius of our day, M. Bartholdi has been strongly attracted toward architectural projects. The history of the designs for the palace of Longchamps at Marseilles, as recounted in a late volume of "L'Art," makes it reasonably certain that the main points of the Alsatian sculptor's design were adopted by his rival, a Marseilles architect. The incident, however, is of importance only as showing that M. Bartholdi as well as some other artists supposed to be quite taken up with the "accessory" arts of painting and sculpture, has felt the importance of architecture so keenly that he has qualified himself to "give points" to a regularly trained architect, himself of no mean talents.

Oddly enough, the last great work undertaken by Bartholdi before the Franco-Prussian war was a statue of Vercingetorix, the Gaulish leader, who headed the revolt against Cæsar. That recklessness which appears to throw all chance of victory away and yet wins when all seems lost—that peculiarly Celtic courage, unlike the Southern courage which melts



"THE LION OF BELFORT." COLOSSAL STATUE BY A. BARTHOLDI.

people the wide and cheerful interior. Two of the most interesting things that this studio contains are the small reproductions of the head of the statue of Liberty; learned, exact and "spirituel," amusing as a child's plaything, and instructive as little antiques. They are surrounded by miniature models of the scaffolding necessary to support the colossal work. Everything, in fact, is there from the pulleys and cordage up to the workmen and M. Bartholdi himself giving his orders. Before long, we shall see the real work completed, and shall wake up some fine morning to see the radiant head of Liberty smiling upon us from the centre of our harbor.

tere art of sculpture. His first statue, that of General Rapp, like himself a native of Colmar, was exhibited when the artist was only twenty-two years old. After having made a voyage to the East with Gérôme, Bartholdi settled down on his return to work as a sculptor. Since then, in all that he has done, he has shown that he belongs to the school that exacts from the marble the expression of thought. An abstract idea appears embodied in each of his designs. The group of "Genius Fighting against Misery," and the statue of Martin Schongauer—both early works—show this tendency of his mind. Each, while very realistic, typifies, in some manner, an idea.

away at times on slight occasion and as much unlike the Teutonic courage which reckons up the chances first, and then abides by the result of its calculations, right or wrong—that headlong daring which does not believe that the last die can ever be cast, is well symbolized in the rush of the Gaulish warrior to battle. Victory or defeat, what matters it? It only one Gaul should be left, he will be a fair match for a world of Romans. This statue is now in the Museum of Clermont.

At the beginning of the Franco-Prussian war Bartholdi, thinking that he would be of most service to his country in his native place, returned to Colmar,

where he was charged with the organization of the National Guard. Driven from there by the Prussians, after an ineffectual struggle, he put himself under the orders of the Government of the National Defence, at Tours. Garibaldi was coming. Cremieux sent M. Bartholdi to receive him in the name of the government. He was charged by Garibaldi with the maintenance of communications between the government and the army of the Vosges.

In this Garibaldian force, which prevented the enemy from entering Autun, Bartholdi showed himself possessed of both energy and courage. In spite of frost and snow and the privations of war he retained the cheerfulness of his artist life, and found heart enough to amuse his companions with sketches of the bivouac and the adventures of military existence. These and another series of sketches made on his voyage to America show the serious sculptor as an amusing caricaturist. This voyage was undertaken when he found himself shut out of Alsace by the Prussians and out of Paris by the Commune.

The war and its resulting troubles over, M. Bar-

tholdi in which expression has been made more important than gesture or action. In the statue of Rouget de Lisle, erected at Lons-le-Saulnier, both gesture and expression of countenance agree uncom-

M. Bartholdi was destined soon to receive a commission which, when carried out, set his name apart from those of all other artists of our time. The siege of Belfort, a small town situated in the roughest part of the Vosges, with its one hundred and three days of investment and its seventy-three days of bombardment, during which half a million projectiles were rained into the little fortress, was one of the few glorious episodes, for the French, of their disastrous war with Germany. To commemorate this heroic resistance M. Bartholdi was chosen to sculpture in the rock on which the citadel of Belfort stands a colossal lion. He had just returned from his Eastern trip and was full of interest in the gigantic statues of the old Egyptians. Their broad and rather flat surfaces unvexed by prominent details which, at a distance would have the effect of merely confusing points of light, and shadow, struck him as being in the proper style of treatment for colossi. In the Lion of Belfort he has carried out this theory. The great beast is partly cut out of the solid rock, partly built up against it. He appears as if he had been waked up



BRONZE STATUE OF VERCINGETORIX. BY A. BARTHOLDI.

tholdi was enabled to return to work. The twin busts of MM. Erckmann-Chatrian, Alsatians both; the statue of Vauban at Avallon, less striking, but perhaps stronger than any of his previous works; the statue of Lafayette which we have in Union Square, were produced in this period. The Vauban is represented as a thoughtful planner of fortifications rather than as an active soldier. It is the first work of the

monly well in expressing the emotion intended. It will be noticed in our illustration that the action of the body and of the lower limbs is almost exactly the same in this statue and in that of Lafayette, it being the attitude of an orator; but the different movement of the arms and head, even if the features are not seen, is sufficient to distinguish the inspired leader from the affectionate friend and comrade.

by an arrow which he holds under his forepaws while he draws himself up to utter a roar of defiance. The mane is treated in great masses which have the effect of hair at a distance. The silhouette of the lion is brought out in strong relief against the shadow afforded by deep cutting in the rock all about it.

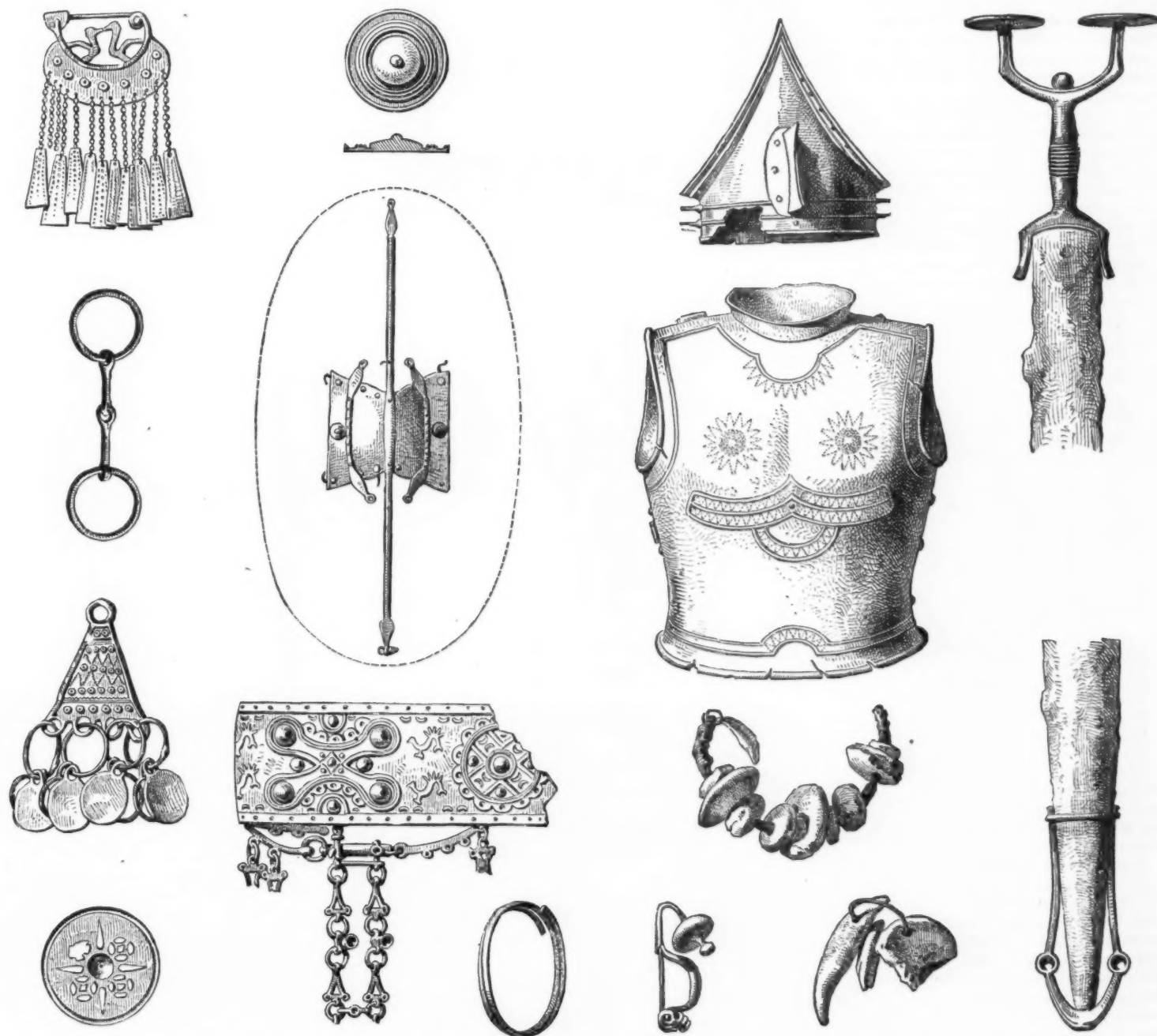
Those same rules of what we may call colossal art have been applied to the great statue which is soon to



be placed on Bedloe's Island in New York Harbor. "Her gesture," to quote Mr. De Kay's article in *Scribner's Magazine*, "is meant to call the attention of the most distant person and, moreover, to let him know unmistakably what the figure means. For, in this statue, also, M. Bartholdi has applied his science in getting the figure outlined against the sky, while the energetic attitude has not interfered with a certain dignified repose which inheres in the resting position and which may be owing to the weight of the body being thrown on the left leg, as well as to the grave folds of ample drapery. Even if a stranger approaching from the Narrows should not know at once what

four times the size to permit a new study of the problems involved. It was gone over and partly remodelled by the artist and finally divided into sections; each of these being afterward reproduced mathematically correct as to proportions, but once more, four times as large. These final models were made in plaster. Measures taken with the compass on plumb lines applied to the smaller divisions of the study figure gave the main lines on which the carpenter's scaffolding to receive the plaster was erected. It needed six measurements to settle the position of each principal point, three on the small model and three on the enlargement, not to speak of the measurements after-

mering the copper into the shapes given once again by bars of lead bent to the forms of the plaster model and applied to the face of the copper, these sections in metal were stiffened by iron rods forged to the form of the copper when that had been corrected and assured. So reinforced, the pieces were borne to the courtyard of the workshop to be assembled and fixed on the strong iron-work scaffolding which carries the entire envelope of the statue. This scaffolding, constructed by the eminent engineer, M. Eiffel, has for centre a sort of tower-like construction whose angles are four great iron uprights slightly inclined toward one another. These are tied each by three iron rods



GALLIC ANTIQUITIES IN THE MUSEUM OF ST. GERMAIN-EN-LAYE. USED BY BARTHOLDI IN MAKING HIS STATUE OF VERCINGETORIX.

she is holding up for him to see, the energy of her action will awaken his curiosity, and the dignity of it will make him await a nearer approach with confidence. When he can make out the tablets of the law which jut from her left side as they rest on her bent arm, and the flaming torch which she holds high above her head while her eyes are fixed on the horizon, he will be dull indeed if he does not understand what she wishes to tell."

An account of the process of making the statue of "Liberty Enlightening the World," which we quote from *Le Journal Illustré*, cannot fail to be of interest: "The model of the statue was twice enlarged before the actual work began. The first sketch finished, M. Bartholdi began a study figure about seven feet in height from heel to crown. This was enlarged to

ward taken for purposes of verification. The scaffolding formed, it was covered with lattice-work in wood upon which was applied a rough coat of plaster. Finally, the main points being ascertained to be correct, the finer work of copying still by measurement all the curves and planes of the original was gone through with until of each section of the figure a plaster model was ready of the full size and an exact likeness of the smaller corresponding section. The reverse of each of these plaster sections was gained by cutting a great number of planks into forms which represented so many sections of the plaster. These when put close together formed a sort of wooden mould into which sheets of copper were laid and bent by levers and beaten by mallets into the shape of the mould itself. Finished by ham-

of fifteen centimetres diameter, which are sunk for eight metres into the foundations of masonry."

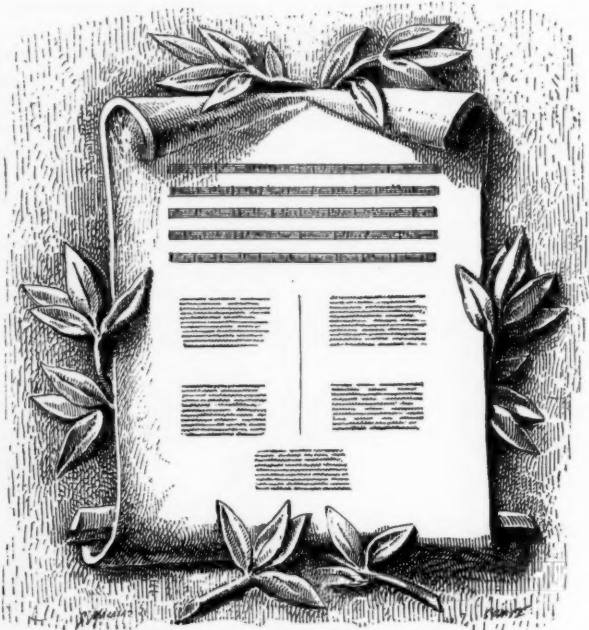
The statue of Liberty measures 46.08 metres (over 140 feet) from the base to the top of the flambeau; 34.50 from the bottom of the plinth to the diadem; and 34 from the sole of the foot to the crown of the head. The index finger is 2.45 metres long and 1.44 in circumference at the second phalanx. The nail is 35 centimetres long. The head is 4.40 metres high. The eye is 65 centimetres wide. About forty persons were assembled in the head at one time during the universal exposition of 1878. The statue will be taken apart into its more than three hundred pieces for transportation to this country.

The two other most celebrated colossal statues of

modern times are much smaller than the Liberty. That of Bavaria, at Munich, is less than half as tall; the gigantic statue of St. Charles Borromeo is but twenty-two metres high. The colossus of Rhodes, taking the maximum proportions which tradition attributes to it, would appear as a child beside the great work of Bartholdi.

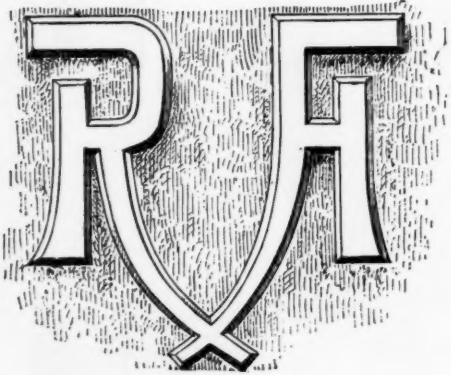
#### A PHILADELPHIA ART SCHOOL.

THE Pennsylvania Academy of the Fine Arts, which occupies a magnificent edifice at Broad and Cherry Streets, Philadelphia, is the oldest, and, perhaps, on the whole, the most important art school in America. The Academy building is not only an imposing monumental structure, but the class rooms, the lecture room, and the other apartments devoted to educational uses are large, airy, lighted in the best manner and well supplied with the necessary appliances of a first-class school of art. The collection of art works is valuable, interesting and fairly representative; the library contains a number of rare and costly books; the Phillips collection of engravings, owned by the Academy, is very complete and invaluable for reference; the collection of casts is large and sufficient. The main claim of the institution to respectful con-



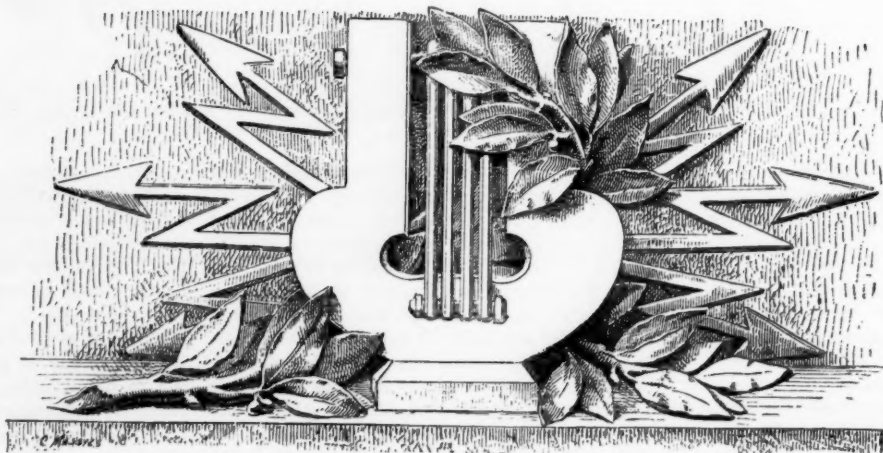
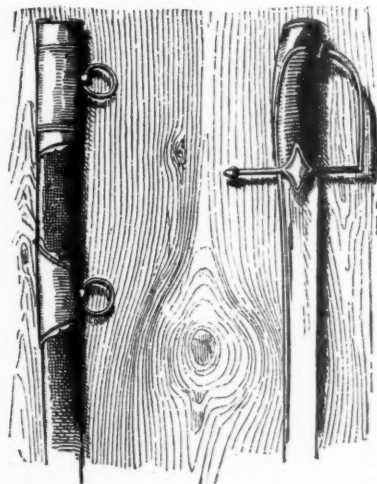
tures on anatomy were delivered by a physician who had no great opinion of the requirements of a congregation of art students.

The managers of the Academy all of whom, with the exception of one engraver, were bankers and merchants—took much credit to themselves for conducting a free school of art, and they resented suggestions for improvements with as much bitterness as they did complaints about deficiencies. But one result was achieved by representations on the part of the students that their interests could be advanced in this or that fashion—the petitioners were invariably given plainly to understand that it was unbecoming in beggars to be choosers. The consequence was that every student, who could get together sufficient means, went to Europe to obtain—it cannot with propriety be said to complete—his education. Gradually, however, it appeared to dawn upon the managers that there was something anomalous in an art school without anybody to give instruction, and in 1865 Mr. Christian Scheussele was invited to take charge of the classes. This excellent artist and admirable man was an Alsatian by birth, a pupil of Baron Leys and Yvon, and for a number of years before he assumed positive responsibilities as instructor, he was almost the only artist of Phila-



sideration rests, however, upon the educational system which is followed in its class rooms.

The Pennsylvania Academy was founded in 1806, but it was not until about 1855 that an attempt was made, though in a rather perfunctory fashion, to put some classes in operation. Students were permitted to draw from the cast in the daytime all the year round, and on three evenings in the week, during six months in each year. A dark and ill-ventilated cellar was fitted up as an amphitheatre, and here, on three evenings in each week, from the first of October to the last of April, the students who were regarded as being sufficiently advanced, drew from the living model when one was procurable. No instruction was provided, but the older students assisted their juniors to the best of their ability. During each winter weekly lec-



STATUE OF ROUGET DE LISLE AT LONS-LE-SAULNIER. BY A. BARTHOLDI.

DETAILS OF ORNAMENT, AND DE LISLE'S SWORD.

delphia who showed any real interest in the Academy's students. Mr. Scheussele, unfortunately, was in infirm health, while a combination of circumstances militated against any such positive self-assertion on his part as the occasion called for. He was very zealous in the performance of his duties, however, and succeeded in inspiring his pupils with some of his own fine artistic enthusiasm. The annual migration to Europe continued with an even greater energy than before, one of the main results of Mr. Scheussele's teaching being to open the eyes of the students to educational possibilities which were obviously not obtainable on this side of the Atlantic.

When the old Academy building was torn down, in 1869, the institution as a school of art was of very little more consequence than it had been from the be-



ginning. Between the destruction of the old building and the opening of the new one, in 1876, nothing was done in an educational way, except that such students as wished were permitted to draw from the casts in the building where they were stored.

In 1873 certain members of the Philadelphia Sketch Club—an association of young artists and amateurs, which had been founded some thirteen years before by students of the Academy—obtained the use of the club rooms on certain evenings of the week for purposes of study from the living model. This led to the organization of a regular class to which all students, whether members of the club or not, were admitted on equal terms, the charges being limited to actual expenses. Mr. Scheussele would have been invited to take the direction of this class, had it not been known that he was in extremely infirm health. The invitation was accordingly extended to Mr. Thomas Eakins, a pupil of Gérôme, and was accepted with cordiality. Mr. Eakins at once demonstrated not only that he was thorough master of his subject, but that he had a distinct genius for teaching. His pupils developed that enthusiastic regard for him which zealous learners always feel for a master whose superior attainments they unqualifiedly respect, and such was the credit which the class obtained that the applications for admission soon far exceeded the capacity of the rooms.

The Academy resumed operations in its new building under substantially the old conditions, with the exceptions that Mr. Eakins was invited to assist Mr. Scheussele, especially with the night classes; that an entirely competent lecturer on anatomy was found in Dr. W. W. Keen, and that an attempt was made to carry on a sculpture class under the supervision of a professional sculptor. There was, however, the same old obstructiveness and disposition to resent suggestions, no matter how courteously made, on the part of the controlling element in the Board of Management. The relations between Mr. Scheussele and his assistant were always cordial in the extreme, but the younger and more progressive man was bitterly antagonized from the start by certain of the managers, and in a very brief time self-respect compelled him to sever his connection with the institution. Thereupon the advanced male students hired a room in Juniper Street, started a class of their own with Mr. Eakins as the instructor, and offered, at a moderate charge, thirty-six hours of study per week from the living model against nine hours per week offered by the Academy, together with other advantages in the way of modelling practice and costume and sketch study. This move on

priding themselves on their magnificent new building, and it resulted in the progressive element in

year was out Mr. Eakins was invited to return, and shortly after, on the death of Mr. Scheussele, he was placed in full charge of the school. The Pennsylvania Academy of the Fine Arts, as an educational institution, in fact as well as name, dates from this time.

The scheme adopted and, with certain modifications of detail, followed ever since, is based on the idea that the study of the living model is the best possible training for a painter, no matter what particular branch of art he may intend to take up. Students, it is true, are admitted to the antique school, but drawing from the cast is regarded as strictly a probationary exercise, and so soon as they have passed their probation they are put before the living model and encouraged to work with the brush and colors from the start, Mr. Eakins's theory being that, as the brush is the proper instrument of the painter, its use cannot be too soon mastered, and that there is no better way of learning color than by practising with it from the beginning. It is proper to say, however, that particular instruction is given both in the theory and the practice of color. The separate sculpture class ex-

periment was abandoned at an early date, and after Mr. Eakins's return to the Academy he followed up, under better auspices, the experiment begun in the Juniper Street class, by exercising all the students, at stated intervals, with the modelling tools, the particular object sought by this practice being to compel them to view the figure from all sides and to obtain a keener appreciation of its solidity and rotundity than could be obtained by drawing or painting alone. The value of modelling as an accessory to the education of a painter has been abundantly demonstrated by experience. Both Gérôme and Bonnat have spoken very enthusiastically on this point, and Bonnat, when he heard of the experiment made at the Pennsylvania Academy of the Fine Arts, declared that it was a most important one, and announced his intention of trying it himself so soon as his new atelier should give him the necessary facilities.

Mr. Eakins is an accomplished anatomist, and is profoundly impressed with the importance of liberal

provision for anatomical study in an art school aiming to be first-class. Consequently the Academy, in addition to the instructive lectures of Dr. Keen, affords abundant, not to say superabundant, opportunities for dissections. Perspective is adequately provided for in a series of lectures delivered each winter by Mr. Eakins, but lectures on the history of art and kindred subjects are called for if the institution is to cover the ground it should. So far as it goes, however, the instruction given at this Academy is exceed-



FOUNTAIN FOR THE COURT OF THE MUSEUM OF COLMAR. BY A. BARTHOLDI.



"THE MALEDICTION OF ALSACE." GROUP BY A. BARTHOLDI.

the part of the students was a severe blow to the Academy just at a time when the managers were as would give the institution a proper standing as an art school in the eyes of the public. Before the

ingly thorough. The free school idea has been recently abandoned, and a fee schedule has been

adopted—the fees, however, being exceedingly moderate in amount, considering the advantages offered.

SIGMA.

#### SUNDAY OPENING OF MUSEUMS.

THIS question was warmly discussed at the recent Social Science Congress at Huddersfield, England. As it is one which, in all probability, will soon come up in this country, and in New York especially, it is interesting to note the arguments advanced on both sides.

Papers in the affirmative were contributed by Mark H. Judge, of the Sunday Opening Society, and T. C. Horstall; and in the negative by the Rev. J. Gritton, of the Resisting Society, and C. Hill, of the Sunday Rest Society. Mr. Judge dwelt a good deal on the general consensus of opinion in favor of continuing the Sunday opening of museums, galleries and libraries in cities where the plan had once been adopted. Both parties believed that the workmen were on their side.

"The theory of Sabbatarians of 'no work on Sunday,'" said Mr. Judge, "is very little in harmony with their practice of supplying masters and teachers to Sunday-schools in all parts of the country. No light work was this teaching in the Sunday-schools of our great towns before school boards were established, when so many of the young were destitute of any other schooling whatever. Sunday teaching in schools is looked upon as lawful, because it is considered as 'doing good.' Just so. In this the Sabbath observers and the Sunday observers are agreed. Sabbatarians can see that it is a good and a wise thing to provide instruction and recreation for the young on Sundays, and Sunday observers who ask for the opening of museums on that day only go a little farther in saying that it is equally necessary to make similar provisions for adults. On Sunday, thousands would thankfully enter the domain of pure recreation and instruction; yet these thousands, yearning for a higher life, are still, in too many instances, denied the simple privilege of entering museums and art galleries on the leisure day of the week, and the more the question of time and arrangement as regards the public use of museums and picture galleries is considered, the more apparent becomes the great waste of opportunity which is permitted, by which one-seventh of man's existence is sacrificed to a false application of a most beneficent law—a law never meant to be applied to these institutions, as though they were so many factories, or workshops, instead of temples of rest from labor.

"The time when people, with few exceptions, are free from the engrossing cares of business, when their minds are open to receive impressions that might brighten future days, and ease the burden which so many have to carry through life, is the time of all others when museums should be open; at least, so thought the late Dean Stanley, and those associated with him in the formation of the Sunday Society in 1875.

"The principal objection now urged against extending the Sunday opening of these institutions is that it would rob the attendants of a weekly day of

rest. This objection would have some force, if at any of those already opened on Sundays it had been shown to be the case. Whether museums are opened on Sundays or on week-day evenings, extra labor will of course be required, and this should be met in each case by adding to the staff. The chief condition to be insisted on is that a weekly day of rest shall be secured to every attendant.

"The interest of art and education, and the industrial development of the people demand the opening of museums, art galleries, and libraries at times when the community has most leisure for visiting them; those entitled to speak on behalf of art, of education, and of industry, alike answer our question by saying that such institutions ought to be open on Sundays,

that further deflections from a good law are to be encouraged because deflections already exist. It is here that I would remark on the plea that inasmuch as certain public institutions are already open on the Lord's day, consistency demands the opening of others, and necessarily—as to this plea—of all. Does not this plea warrant the use of an argument from the thin end of the wedge? It is often laughed at, and the fears expressed by it quieted by the assurance that we need not drive the wedge home; but do men ordinarily insert a wedge with any other motive than to drive it home? Certain public institutions are open on Sunday; be consistent and open some half dozen more, and then stop. But we shall not be consistent while any remain closed.

Let us be consistent by withdrawing the wedge and allowing the opened crack to disappear. If we advance in the direction already taken by opening Kew Gardens, Hampton Court, and the Painted Chamber at Greenwich, and add to them certain other places, we shall advance, sooner or later, to the throwing open of places for which, now, no plea is made on this side the Channel. This danger increases the anxiety of many friends of the Lord's day and of the people to secure consistency between our action in this whole question and the law of a weekly rest day for all men in all ages and all lands. We wish to see, not an increase of labor by the opening of fresh places of recreation and amusement on the day of rest, but the cessation of existing work and the enjoyment by all of a boon so needful and so gracious.

"But I advance to consider another plea. It is said with much truth that at present there are multitudes of men to whom on the Lord's day only the house of prayer and the drinking-shop are open; that they will not go to the first, and had better not go to the second; and it is concluded that on this account our public institutions should be opened to them as a place of refuge from the insalubrity of their homes, the dullness of the church, and the demoralization of the drinking-shop. This plea will come with very various force to the man who has deep religious convictions, and to the man who regards religion lightly and with indifference. I am inclined to deal with it thus. The insalubrity of the homes of the poor and their separation from religious ordinances are both due very largely to the drinking habits of the people, and these spring from the extreme facility for obtaining drink, and the allurements which traders in

drink throw around their business. Let us then do all in our power to free the Lord's day from the traffic by closing the public-house and the club on that day. At the same time let us seek in every prudent way to improve the dwellings of the poor, and to elevate the people by education and by bringing to bear on them the sanctifying influences of Christianity. Their happiness depends on the development of their family life on Christian lines, and this can only be effected by such influences as will at once consolidate the family and beautify the home. Now the habit of attendance at public places of recreation has generally the effect of dividing the family, and it becomes a substitute for home comforts and home endearments."

On the question of the effect that the opening of



MARBLE STATUE OF CHAMPOLLION. BY A. BARTHOLDI.

FAC-SIMILE OF A DRAWING BY THE ARTIST.

and they are equally unanimous in maintaining that the conditions under which our museums and art galleries should be open must be such as will insure for every attendant a weekly day of rest."

Rev. John Gritton, in reply, referring to the argument that drinking saloons and other dangerous places are allowed to remain open on Sunday while educational institutions are closed, said: "Human law falls short of its ideal perfectness, and so irregularities obtain place, and exceptions, not really for the well-being of the community, are permitted; but the wise man will do all in his power to secure the good contemplated by law, and to make the actual as near to the ideal as possible; and he will certainly not fall into the mistake of holding that two blacks make a white, or



museums on Sunday would have on the moral status of the nation the speaker thus continued: "We have been a shamefully drunken nation, and continental nations—especially those lying in the south—have been comparatively temperate. But now mark this fact. Without Sunday museums and art galleries to work reformation, we are becoming more temperate, steadily and markedly, as a nation. With all the supposed advantages of art collections open on the Sunday, drunkenness is growing quickly and dangerously in Italy, France, Switzerland, Holland, and Germany. I do not trace this growing drunkenness to the influence of pictures or statuary on the Sunday, I only assert that pictures and statuary have not prevented it in its aggression, nor cured it where it prevails. Some pains have been taken to learn how many attendants must be present if the museums are open. They are not very many relatively to the population, but they are men who need, as others need, their day of rest, and who also have a right to enjoy it. It is confessed that attendants must be present, but there are two methods by which it is thought the injustice done to them may be obviated or remedied. It is said, let all the attendants rest by all means; the needed attendance can be given by volunteers. Take this plea to the governors of the British Museum, or the president and council of the Royal Academy, or to the governors of the National Gallery. I am perfectly sure that those gentlemen would never permit the custody of the priceless treasures in their keeping to be intrusted to volunteers. If the work is to be done, it will be done by the regular staff. This is now commonly admitted, and it is suggested that a rich community like ours can easily employ a few more men, so that all who work on the Sunday may have some day other than Sunday for their rest day. I do not believe that the injustice done to them can thus be remedied. The law of God and human law both recognize that the rest day, to be real, must be one. No other day can be the rest day in any true sense. The man may rest, but all his surroundings will be those of the week of toil. You will give him only a marred and unfruitful rest for that true and beautiful rest which rightfully belongs to him. But I do not care to lean on the generosity of even an English community or of Governmental departments. How do we deal with our postal servants, our police, our railway and omnibus people? Does this wealthy and generous English nation give to them all a rest day every week? Most certainly not. Let a man barter away his God-given possession of a weekly rest-day, and he will find small compassion from his tempters."

## MODELLING IN TERRA-COTTA.

THE materials required are very few in number, and exceedingly inexpensive. They consist of a modelling stool, a hollow flat box with a stout piece of wood, made to fix the box and keep it steady upon the stool, modelling clay, i.e., terra-cotta, and box-wood modelling tools, of various shapes and sizes.

The process is as follows. We will presume we are about to take a model of a head in terra-cotta. Bearing in mind that it is easier to model a large-sized head than a small one, by reason of the lines being longer, deeper, and requiring less minute work, the

compact and firm, and then pile it up to the height of the bust you require, and knead it well together with your fingers (which must be kept constantly wet to prevent the clay from sticking to them). The clay will fall down and settle after being left, and must be rebuilt and reshaped when returned to, but this trouble will not occur after the second working.

Having formed the clay into the rough shape of the bust, take a carpenter's rule and measure the height, breadth, and widths of the model, and form your clay to match them; use fingers for this and not tools. Model the features in roughly, and block the hair out in broad masses as soon as you have attained the right

size and shape of the head, and the outline of neck and shoulders. The face generally divides into three parts, an imaginary line drawn through the eyebrows, and one through the mouth, being the divisions. Breadth of forehead, depth in the inner corner of the eye, and full and round lips, are particular matters of attention; so are the line of the nose and position of the ear.

Having roughly blocked in the shape of the head and features, the first day's work is finished, and the clay should be enveloped in a wet rag, and kept moist until wanted again for working upon. Some modellers keep the rag constantly wet by squirting water upon it, which is a better plan than removing and rewetting the rag when dry. The clay must not be kept too wet, or it will not bear shaping with the fingers and tools, but it must not be allowed to dry and crack. The second day's work consists of fixing down and shaping the features, care being taken in the process not to do away with the broad expressions of the day's work. This shaping is done with a wet rag wrapped round the forefinger and kept moist. All the features must be gone over and carefully worked up, and the head and the hair completely formed, the lines of the hair being finished with the help of the modelling

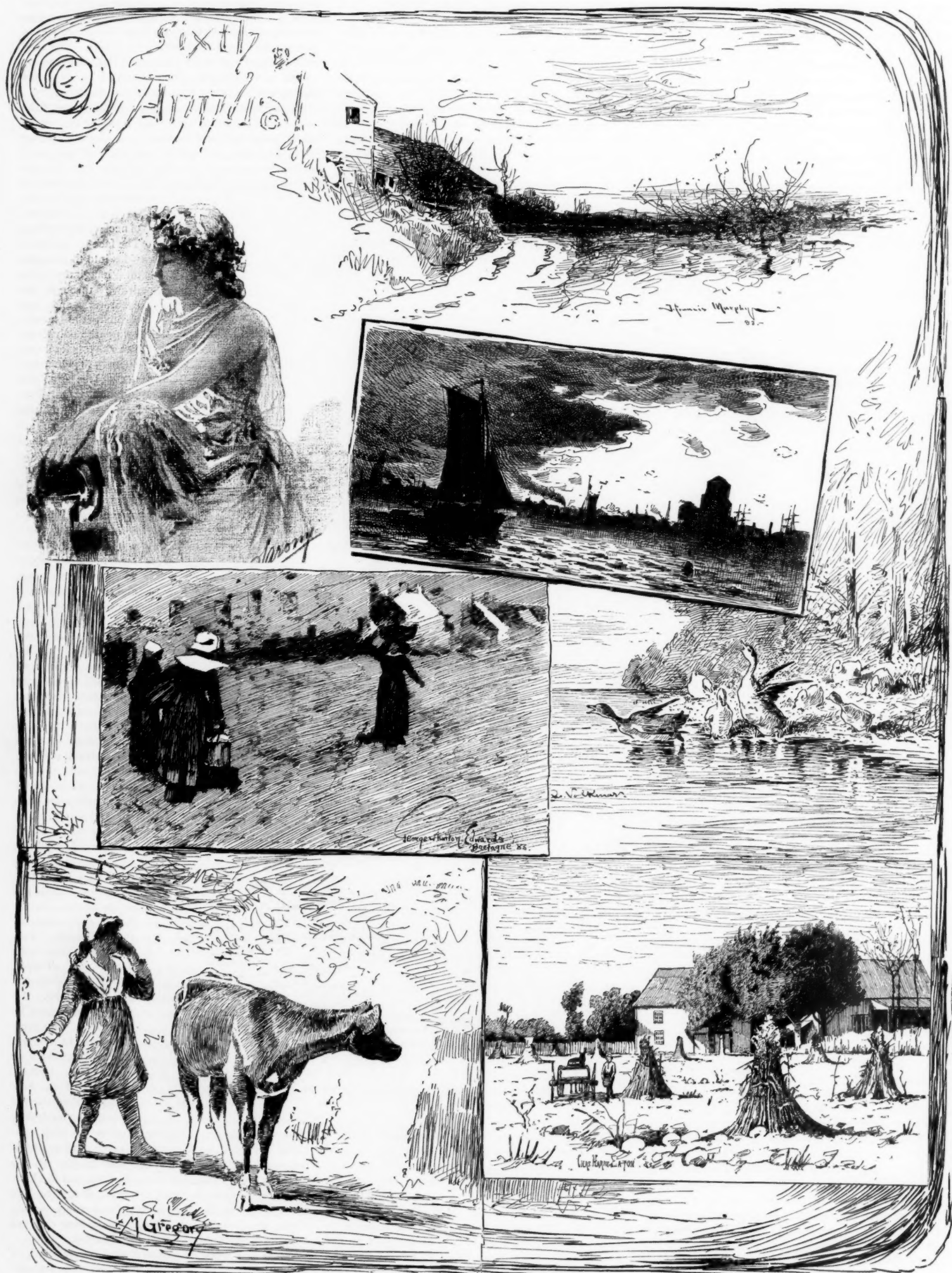


ALLEGORY OF "LIBERTY." PEN SKETCH MADE AT SEA BY FELIX REGAMEY ON HIS RETURN FROM AMERICA, MAY, 1880.

amateur should select some fair-sized plaster cast to copy as his first model. This latter can be purchased at a very low rate from any of the plaster-of-Paris figure-makers. Take the flat box and screw the upright piece of wood firmly through its middle and into the hole of the modelling stool that is made to secure it. The upright piece of wood is intended for a support to the clay while in a moist condition, and also holds stool and work firmly together. The clay is then piled round this wood, after having been wetted and kneaded firmly together with the hands to prevent its getting lumpy or streaky, and cracking while drying. Work the terra-cotta round the base of the column first, and take great care that it is both

tools. During this finishing process the clay is allowed to harden, so that it may receive the marks of the modelling tools, which are used to give all the finishing curves and lines to the features and the hair. A little terra-cotta softened to cream should be kept at hand to dip the fingers into, and apply to any places that require smoothing, and harder clay can always be added to the model if required.

When the work is finished and nearly hard, it should be polished over, and rendered quite smooth. This is done by taking a piece of fine white leather and soaking it in water, and rubbing it gently over the bust until it is well polished. The leather should be a round of two inches, not larger.



THE SALMAGUNDI EXHIBITION.

DRAWINGS BY MESSRS. SARONY, MURPHY, CHASE, EDWARDS, VOLKMAR, GREGORY AND EATON.

ARRANGED FOR THE ART AMATEUR BY F. M. GREGORY.



## "CORONATION OF THE VIRGIN."

THIS beautiful painting is owned by the Convent of the Visitation at Georgetown, in the District of Columbia. For many years the Sisters have regarded it as their greatest treasure. Now, through want of money to aid in the completion of the new buildings of the Convent, they have determined to sell it, if they can get a reasonable price for it. The authorship of the painting is unknown. The accompanying drawing has been made in the hope that the composition may possibly be recognized by some connoisseur in Europe. It conveys but a poor idea of the beauty of the original; but it may serve the intended purpose. We cannot find that the picture has ever been engraved before.

The tradition in the Convent is that the work is by Murillo, but we fail to find in it the characteristics of that master. There is more in the general composition to suggest Vandyck, and the treatment of the hands of the Virgin is quite in his manner. It will be interesting to compare it with a Vandyck in the Pinacothek in Munich. In this there are also the St. John and the Infant standing on the table. Compare it, too, with Vandyck's "Madonna" in the gallery of the Earl of Ellesmere. In the latter the position of the Infant is somewhat similar to that in our illustration, and the sweep of heavy drapery is there. The coloring and the handling of the Convent's Madonna strongly remind us of the great Dutch painter.

In regard to our belief that the work favors the Vandyck theory rather than the Murillo, a lady in charge at the Convent writes as follows:

"I submit to you the following quotations from a book sent us from the Congressional Library. As it seems to me, where Murillo is so positively stated to have imitated and copied Vandyck, a painting of his might readily be mistaken for one of that master, and nearly all who see the painting think it belongs to the school of Murillo, if not his, or to Vandyck. Now, Murillo was like Vandyck, but Vandyck was not like Murillo, in a certain sense. As you speak of the hands, I quote a passage where the writer speaks of a Madonna and Child painted by Murillo; he says:

"The former evidently retains a little of the hardness of Castillo, but any one acquainted with Vandyck will perceive from whose manner Murillo derived the hand—for the articulation of the wrist, the fingers, and the shadowing; and the child, if not by that of Murillo, can have been painted by none but the spirit of Vandyck; and the united manners, which are upon record, and at a corresponding recorded time, 1652, will be found hereafter." Then Jean Bermudez says, in speaking of Murillo's Elizabeth of Hungary, 'The figure of the Queen appears as if painted by Vandyck.'

posited with the American officials for safety. It is understood that in some such way this came into the possession of General Meade, who afterward purchased it and brought it to this country. He certainly had a fine collection of old masters.

Whatever may be the authorship of the painting, the work is assuredly one of great beauty. We could wish that our artist—who copied the picture under great difficulties, while it was exhibited in the Foreign Exhibition at Boston—could have given a better idea of the spiritual loveliness of the face of the Virgin.

Some, apparently unnecessary, and unskillful, repainting has been done on the picture, which is otherwise in excellent condition. This is especially observable in the draperies. But this damage is not irreparable. The repainting—done probably half a century ago—has never been varnished, and the pigments can be removed, by competent hands, without danger to the original work.



"CORONATION OF THE VIRGIN." ATTRIBUTED TO VANDYCK.

OWNED BY THE CONVENT OF THE VISITATION, GEORGETOWN, D. C.

And again he says, in speaking of Murillo's portrait of Don Justino Nere, 'The pains with which he executed it is well known, for it might be taken for a Vandyck.'

Unfortunately the pedigree of the picture has not been preserved. We are informed that it was given to the Sisters by General Meade, United States Minister to Spain, who, about the year 1820, presented the picture to the Convent in grateful acknowledgment of his obligations for the education of his daughter. During the excitement of the Peninsular War, many valuable paintings were cut from the frames and de-

an education in chiaroscuro, so strongly is the artist tempted to the study of shade. Nature is generally somewhat hard upon her votaries, and exacts from them much labor and long patience before she gives them any substantial satisfaction, but she is very unequal in the bestowal of that reward, and is certainly kinder to the workers in charcoal than to many others. Their art is, of all the graphic arts, the one that soonest repays labor; it is the one which soonest permits the aspirant to express his knowledge of natural truth without offending a fastidious taste by technical shortcomings or inconsistencies.—P. G. Hamerton.

# CERAMICS

## THE NEW HAVILAND "GRÈS."



THE production of a new kind of ceramic ware by Haviland is something of an event in the art world. One feels sure that whatever may be its commercial success, there will at least be something in it to call forth the admiration of connoisseurs. The confidential relations of the house with the many excellent painters and sculptors from time to time in its employ one feels to be a species of guarantee that there will be no mistake about the artistic value of any new manufacture which may receive the seal of its approval. Perhaps no other house of its kind has succeeded so well in interesting artists in its work. The sculptured faïence and the faïence with impasto decoration generally known in this country as Limoges ware, as our readers are aware, originated with Haviland, who may take credit for having educated the present generation, both in Europe and in America, in the appreciation of other ceramic ware than the merely pretty "French china," which in the homes of persons of taste and means had hitherto enjoyed unchallenged popularity.

At first thought it seems somewhat odd that a firm which built up its reputation—and it holds it unimpaired—on the delicacy of the forms and the decoration of its porcelain should suddenly achieve a reputation for the unconventional boldness and individuality of its faïence. But a moment's reflection reminds us that in this just the proper discrimination is made as to the artistic opportunities afforded in the decoration of the two materials. If we may be allowed to indulge in the fancy, we would call porcelain Woman, with fair, smooth skin, graceful and delicate in form, who has a right, and, indeed, whose duty it is, to be pretty; and the pottery we would call Man, who by right has nothing to do with prettiness, but should be handsome, strong-looking, and full of individuality. These characteristics are found, respectively, in a marked degree in the Haviland porcelain and pottery. With the former we have nothing to do at present. These preliminary remarks are only to introduce some observations concerning the new ware which we illustrate herewith from examples now on view at the Foreign Exhibition at Boston and at Messrs. Davis Collamore & Co.'s store, and in their exhibit at the Art Loan Exhibition at the Academy of Design.

The general appearance of some of the Grès is of

old cloisonné. The body is usually a rich chocolate brown. At a little distance it might be taken for bronze, although no attempt is made to imitate that metal. Indeed, there is no attempt to imitate any material, although, in the variety of its decoration, Grès suggests several. This indescribability, in a



VASE OF HAVILAND GRÈS. INCISED DECORATION.

measure, indicates its artistic originality. The coloring of the decoration is low in tone, consisting for the most part of applied clays of various hues, which are put on the wet body of the object, either by incision or in relief. Our first illustration, which somewhat suggests cloisonné, is an example of incised decoration only. In the jardinière below it—which is of ex-

representing in high relief the goddess of the Morning driving her prancing steeds. The artist has represented her with head inclined in the most natural manner as if she were just turning a corner—a very ingenious idea for getting rid of the difficulty of modelling such a subject on a curved surface. In some of the pieces we have three different kinds of decoration—incised, relief and surface, as in the fine vase at the bottom of this page and in that on the extreme left in the group. With the exception of the application of gilt over some of the incised outlines—which aids the cloisonné effect—we are assured that there is no artificial coloring on any of the objects. The ware is a revelation of what pleasing variety of decoration may be obtained by the simple use of natural clays. It is, above all, however, an assurance that the house of Haviland is true to its traditions. There is no suspicion of machine-made art in any of the many pieces of Grès we have examined. Each bears the individual impress of the cleverness of the artist, and will bear comparison with similar work of its kind of any age.

## BARBOTINE PAINTING.

### II.

To raise the petals or other parts of the flower that are to be painted in relief simply add coat upon coat of white and medium to those particular parts. Make these raised parts from what are the most prominent parts of a flower and upon which the highest light will fall; thus, upon a flower turned sideways, raise the petals in the foreground that lie over the centre of the flower; for a full-faced flower, its centre and a few of the upper petals; for a three-quarter flower, the petals upon the side nearest the spectator. Raise only a very few of the leaves in this way, as few are required to be forward, but see that both they and the stalks are properly coated with white; raise such objects as seed vessels, blackberries, hips and haws, and bulrushes. While thus filling up with white, be careful to retain the proper outlines of the design and to keep to the true shapes of the objects, as this purity of form is one of the essential features of the work. Should the paint run over the outline while it is still wet, gently scrape it off; the best scraper is the handle of the outline brush cut to a point. Do not remove the background while scraping out a fault, and should it be erased by accident touch it at once with white mixed with its proper color.

The relief attained, color the flower. A white flower will be colored with gray for shadows, and will have either a yellow, soft pink, or pale green centre. For a white flower with a yellow centre: Mix black with white and a little yellow until a gray shade is



JARDINIÈRE OF HAVILAND GRÈS. INCISED AND RELIEF DECORATION.

traordinary size for this kind of ware—like the fine vase of similar character in the group given on another page—are combined both styles of decoration—the incised ornament in the frieze and the low relief in the body of the object. The modelling of the latter is particularly good. But perhaps the finest piece brought to this country is "The Aurora Vase,"

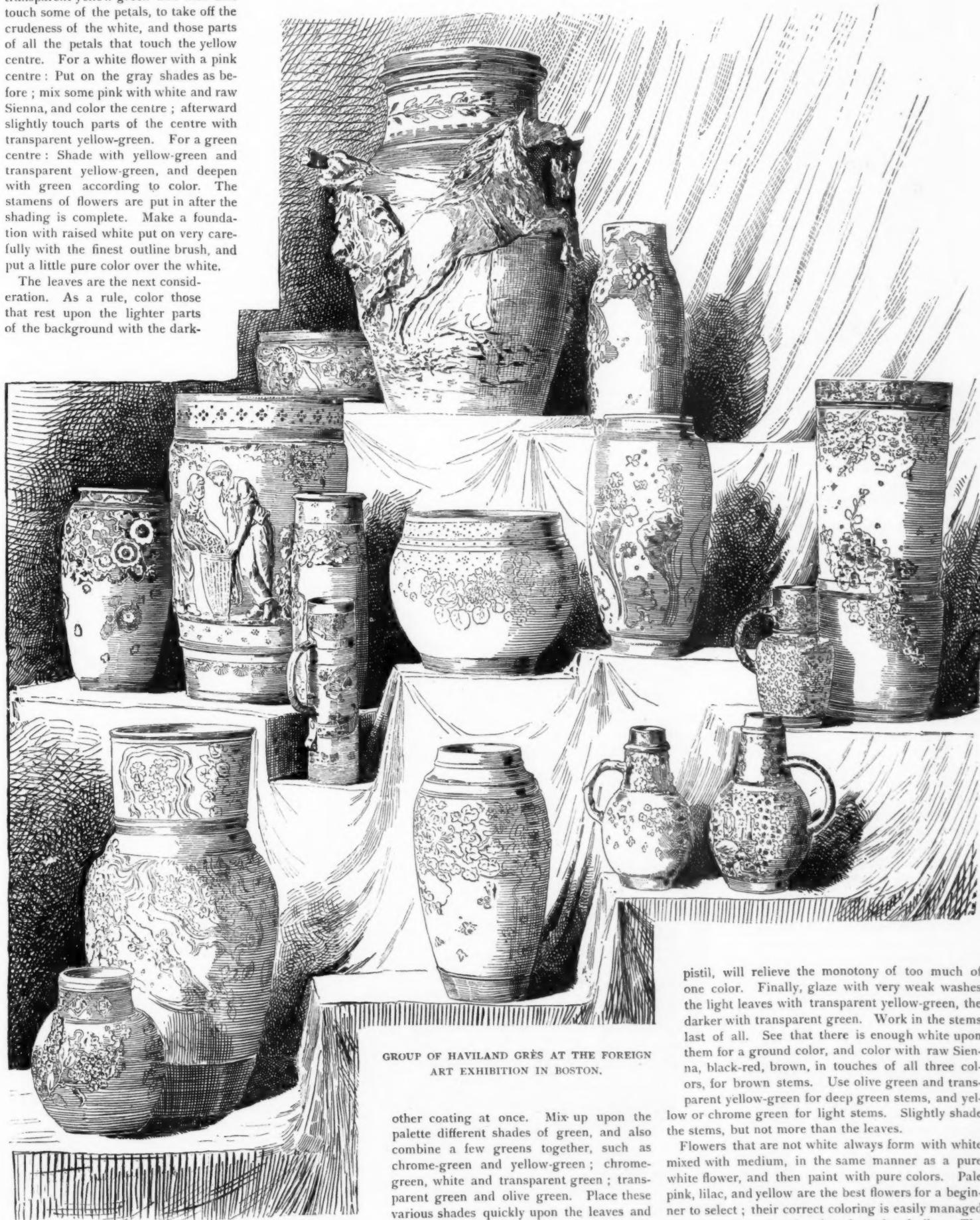


made, and color over all the petals in shadow with this, also slightly touch the petals that are in the light with it. Take some pure yellow and color the centre of the flower, and shade the yellow with some pure orange; make a very light wash of transparent yellow-green and with that touch some of the petals, to take off the crudeness of the white, and those parts of all the petals that touch the yellow centre. For a white flower with a pink centre: Put on the gray shades as before; mix some pink with white and raw Sienna, and color the centre; afterward slightly touch parts of the centre with transparent yellow-green. For a green centre: Shade with yellow-green and transparent yellow-green, and deepen with green according to color. The stamens of flowers are put in after the shading is complete. Make a foundation with raised white put on very carefully with the finest outline brush, and put a little pure color over the white.

The leaves are the next consideration. As a rule, color those that rest upon the lighter parts of the background with the dark-

with medium, and ascertain if there is sufficient white laid upon them. If the white looks weak and thin when wet, and the ground colors are at all visible through it, it is not thick enough, therefore give an-

the firing will blend and amalgamate the colors sufficiently. A few touches of brown, raw Sienna, or pure yellow, to give an autumn tint to some of the leaves, and some decided lines about the stamens and



GROUP OF HAVILAND GRÈS AT THE FOREIGN ART EXHIBITION IN BOSTON.

est tint, and use pale yellow greens for the leaves upon dark backgrounds. The white being already there, pure tints and glazes only are required; but before attempting to color, wet the leaves and stalks

other coating at once. Mix up upon the palette different shades of green, and also combine a few greens together, such as chrome-green and yellow-green; chrome-green, white and transparent green; transparent green and olive green. Place these various shades quickly upon the leaves and blend them together while still wet. No great amount of shading is necessary; make a turned leaf lighter in one part than the other, mark out the position of any veins with dark touches, and touch the parts where the leaves join the stem with a deeper color, but enter into no minute detail, as

pistil, will relieve the monotony of too much of one color. Finally, glaze with very weak washes the light leaves with transparent yellow-green, the darker with transparent green. Work in the stems last of all. See that there is enough white upon them for a ground color, and color with raw Sienna, black-red, brown, in touches of all three colors, for brown stems. Use olive green and transparent yellow-green for deep green stems, and yellow or chrome green for light stems. Slightly shade the stems, but not more than the leaves.

Flowers that are not white always form with white mixed with medium, in the same manner as a pure white flower, and then paint with pure colors. Pale pink, lilac, and yellow are the best flowers for a beginner to select; their correct coloring is easily managed by reference to the glazed and unglazed tiles. The following flowers are effective: Large daisies, either white or yellow; hawthorn blossom; chrysanthemums, yellow, white, pale brown, or pink; single daffodils; pheasant-eyed narcissus; iris, white or lilac; peach, apple, and almond blossoms, and all

orchids. Butterflies add much to the finish of a design. They are painted in white, and tinted with bright pure colors.



VASE OF HAVILAND GRÈS. INCISED DECORATION.

Landscapes are more difficult to paint than flowers, but when really well done are most effective. The coloring of them is not too minute, and the touches are put on with considerable boldness and force. The happy medium between too minute and rough work must be attained; that arrived at, the beautiful blended coloring and tones produced by the barbotine colors combine to form a very lovely picture. Simple rural scenery, such as a river winding among fields with its banks overgrown with rushes and yellow flowers; a wood in winter, seen at sunset; or a stream forcing its way through boulders, are better subjects to select than more complicated pictures.

For figures, the flesh tints are supplied by the colors expressly made for that purpose; the light flesh for most of the surface, and the deep flesh for shading purposes; while the drapery is painted in without any great detail. Great delicacy of tint and working up, such as is necessary in miniature painting, cannot be attained by these colors; therefore it should not be attempted, and the effect aimed at should be one that is obtainable by good drawing and a masterly seizure of correct lights and shades worked out with warm coloring. It is a good plan in some paintings of faces to leave the original color of the pottery as the first tint of the flesh, and to shade in the features with soft brown colors. This description of outline drawing, when aided by the background and drapery being well covered in with good combinations of color, makes a very effective picture.

For tile painting the barbotine colors are especially useful, on account of their firing in with so much depth and brilliancy. Conventional and arabesque outline patterns for fireplaces, worked out with intense blue, olive and transparent greens, and glazed over with transparent yellow-green; also the same designs in turquoise blue, glazed with transparent yellow-green; peacocks' feathers, the centres

outlined in browns, and the rays of blue and green; heraldic animals, in browns and reds; fishes, in cobalt, shaded with green; flowers, in outline or filled in, with or without painted background; tiles for the sides of a fireplace, representing tall lilies, iris, bulrushes, chestnut blossom, reeds, all have full justice done to them by this vehicle.

When the work is finished it is sent to the kiln to be "fired in," as it is called. By undergoing this operation, the colors are rendered permanent. On its return a few touches of color can be added, and any places not thick enough strengthened. It is then glazed and re-fired.

#### SGRAFFITO WORK.

SGRAFFITO work, or "scratch work," as it is called by Miss Saward, to whom we owe the following instructions, is of two descriptions, both of which are done upon unglazed pottery, and require firing when finished. In one, two colored clays are used by the potter, and the work consists in scratching away the top layer of clay wherever it is not necessary for the pattern; while, in the second process, a coating of paint is laid on by the artist instead of the light-colored clay by the potter, and this is removed where not required.

The pots of two-colored clays are difficult to procure; they must be had direct from the potter. The lower stratum of clay upon them is of a dark brown color before it is baked, and the layer of light-colored clay over it is very thin. The pot must be drawn upon when quite soft, and care is necessary during the process of painting to prevent pieces of it breaking away. Lay the pot while working upon a good padding of cotton wool, with a piece of old and soft silk between it and the wool. Trace out the design upon tracing paper, and prick this paper with a number of holes so as to follow all the important lines; lay the pricked paper upon the pot and very lightly rub powdered charcoal through the holes. Remove the trac-

ing paper, and draw in pencil over the charcoal, blowing that away when the pattern is thus fixed. Take a penknife—one blade fixed into a handle—or one of the two-sided knives used in leather work or stencilling, and with this carefully scrape away all the light clay that surrounds the design, removing the clay, so that only those parts that form the pattern are left slightly raised from the rest of the pot. There will be no difficulty in removing the clay from broad surfaces, but it will require care where it has to be picked out from the interstices of flowers, or along the profile of a figure, and in other small spaces. The clay removed, the pot is fired once, after which a glazing of yellow, blue, red, green, or any desired color is applied and the pot rebaked. The work cannot be done in frosty weather, as the moist clay becomes cracked and flawed.

The second description of scratch work is the one most usually done, in consequence of the difficulty of obtaining pots and other articles made with two kinds of clay. The pottery for this kind is the ordinary china used in overglaze painting, and the colors painted with are overglaze china colors, either prepared in tubes or in powder, and mixed with fat oil and turpentine, in the usual manner of china painting. The best colors are rich handsome tints, as they are only used for backgrounds. Procure a large fitch brush for laying on the background. Take the jar, pot, or cup to be painted, and put a wash of turpentine over it (this wash permits the overglaze china to take color); then mix up upon the palette enough color with fat oil to cover the whole article. The background color should be either of a rich brown, green, or yellow, and if it can be shaded from a dark to a light tint it is much improved. Give the article a good coating of paint in every part, unless it is a cup—if so, omit the handle. Allow this coating to dry; if time is an object, let it dry in a warm but not hot oven; then apply another coating of color and let that dry in the same manner. When quite dry, transfer the design on to it, either traced and fixed in, as before described, or simply sketched on with a lead pencil. Flowers, berries, trails of leaves, butterflies, single figures, all look well as designs.

The outline sketched in, take a sharp penknife, and with the point scratch away the paint within the lines of the design, leaving the paint as a background and the design upon it white, i.e., the overglaze china it is upon. Take a small paint brush, dip it into some of the background tint, and with it slightly shade the leaves and flowers, butterfly wings, or drapery and hair of figures. Let some of the shades be lighter than others, and only put enough shading on to throw into more prominent relief the white parts, which should take the highest place. Vein the leaves, mark out stamens, put in eyes and other small parts with a crowquill dipped into the background color. The pottery must be fired. Etching upon a colored surface is produced in the way described above, with the exception of a large darning needle being used instead of a penknife.



VASE OF HAVILAND GRÈS. INCISED AND RELIEF DECORATION.



VASE OF HAVILAND GRÈS. INCISED SURFACE AND RELIEF DECORATION.

ing paper, and draw in pencil over the charcoal, blowing that away when the pattern is thus fixed. Take a penknife—one blade fixed into a handle—or one of the two-sided knives used in leather work or stencilling,



# The PEDESTAL FUND ART LOAN

## EXHIBITION

NOTHING in the present appearance of the interior of the Academy of Design reminds us of the usual melancholy evidences of the low position we yet hold in New York as an art centre. The building is filled with an accumulation of objects of art which show that we have the taste, at least, to select the best works of other nations and of former periods of artistic activity. About two hundred French and Belgian paintings line the walls of the main gallery and the staircase. The corridor, the library and the other rooms are given up to collections of artistic metal work, jewelry, manuscript and illuminated books, old furniture, laces, china, etc. Only in the departments of embroideries and stained glass, it seems, has American work been found good enough to display beside the products of China and Japan, France and Italy. This, however, shows a decided advance, since at the last loan exhibition, about three years ago, there was nothing of either. The fact that over a million and a half of dollars' worth of art treasures, most of them never before seen in a public exhibition, could be obtained in the short time which the working committees had at their disposal is also a cheering sign. It shows that taste is spreading.

The opening of the exhibition took place on the evening of the third of December. A chorus of fifty voices, supported by Thomas's orchestra, sang Gounod's "Hymn to Liberty," especially composed in honor of Bartholdi's colossal statue. F. Hopkinson Smith, the Art Director, presented the exhibition to the Hon. William M. Evarts, Chairman of the Pedestal Fund Committee, introducing in his remarks a graceful compliment to the ladies to whom the success of the enterprise is largely due. He concluded by reading the following spirited lines by Miss Emma Lazarus, written, by request, for the Portfolio of original water-color drawings and literary contributions which is to be sold for the benefit of the fund:

### THE NEW COLOSUS.

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land,  
Here at our sea-washed, sunset gates shall stand  
A mighty woman, with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glows world-wide welcome; her mild eyes command  
The air-bringed harbor that twin-cities frame.

"Keep, ancient lands, your storied pomp!" cries she,  
With silent lips. "Give me your tired, your poor,  
Your huddled masses, yearning to breathe free;  
The wretched refuse of your teeming shore—  
Send these, the homeless, tempest-tost to me—  
I lift my lamp beside the golden door!"

Mr. Evarts, in well-chosen words, received the exhibition, and General Grant formally declared it open.

The arrangement of the great multitude of small and large works of art reflects the greatest credit upon the art director and his assistants,



prominent among whom are Henry G. Hutchins, Mrs. George L. Rives, Mrs. Wheeler, Mrs. Astor, Mrs. Clarence Cary, Miss Furniss, Mrs. Edward Woolsey, Mrs. Fröhlich, Mrs. Erminie Smith, Mrs. Ballou, and Mrs. Burton N. Harrison. To this last-named lady is largely due the success of the exhibition; for under her direction the various ladies' committees were organized and their labors directed.

At the foot of the stairs one is confronted with Mr. Smith's large charcoal drawing of the Statue of Liberty, for the pedestal of which the proceeds of the exhibition are to be appropriated. We give a pen sketch of this in one of the supplements to this number. Over the cartoon looms, beyond masses of evergreens and white flowers, a life-size Chinese version of the sea-serpent embroidered on imperial yellow silk. The corridor is hung with tapestries, below which are arranged the old china and other things small and brilliant in color. In this, as in the decoration generally, we see the excellent taste of William M. Chase and J. Carroll Beckwith.

One enters first the room devoted to jewelry, laces, fans and miniatures, then the embroidery room, then the main gallery with its paintings, then a small room filled with Oriental art treasures, and finally the room where sculptures are usually shown at the regular academy exhibitions, and which is now given up to illuminated missals, coins, musical instruments, old prints and stained glass. Under the stairs are some additional pictures, and in the library on the first floor an extremely interesting collection of costumes and old furniture, and a still more interesting one of objects of art manufactured by American Indians.

The matters which distinguish this exhibition from all others of its kind will be found to be the contents of the picture gallery, the extraordinary collection of miniatures, the American work before noted in stained glass and embroideries, the exceptionally fine collections of Japanese metal work and lacquer, and the curious collection of old violons brought together by Mr. Colton. A few words in a general way about some of these collections will not be out of place here, although each section is separately treated of elsewhere in the present number of THE ART AMATEUR.

The paintings, in the first place, are not only remarkable for their high average of merit, but because they are all what is styled purely artistic pictures. That is, they are such as are enjoyed and appreciated by artists to a degree beyond that in which they can be enjoyed by the average layman. There is not a wilfully amusing picture among them, and scarcely an attempt to tell a story. Landscapes, nude figures, barnyard scenes and other subjects, which the average picture buyer wishes to see realistically painted with an abundance of photographic detail, are here treated practically. The artistic license which Monticelli allows himself in painting a group of semi-nude figures is equalled by that which Dupré exercises in painting sea and sky and fishing boats all in celadon green. It was plainly the poetic side of the genius of Velasquez and of Rembrandt, not their realistic side, that induced Mettling and Ribot to copy them or paint in their manner, and everybody knows Corot as a poetist and even Courbet with all his roughness as another. For those who seek in art something more than or different from a faithful rendering of nature, this exhibition will be a veritable feast.

The stained-glass exhibit is the first ever publicly shown here, and will be a revelation to a great many people. From the window of the room in which it is held—the only one in the upper part of the building—a large bay window has been set out into the room, the three sides of which are filled with gorgeously colored specimens of American glass. There is, unluckily, none foreign to show what the difference is between the modern French and English and German work, and that which we are producing. It would be only mock modesty to refrain from saying that if there were, the comparison would in no wise be unfavorable to the American work. Our glass is different from any ever before made. Such examples as are shown here would prove that there is none richer in color, more harmonious, of greater variety of texture, and so suitable for naturalistic work. Although the committee was formed only a short time before the date fixed for the opening of the exhibition, so much good work was obtained that some of it had to be put in the small window of the adjoining lobby, where it cannot be seen at night, some in the skylight, where

it shows to a disadvantage, and one or two pieces in the bay-window are so placed that it is impossible to get a good view of them. The committee doubtless did the best it could with the time and means at its disposal, but visitors should be made aware that they see most of these beautiful works under very unfavorable conditions, among which not the least is the necessity for admitting an abundance of colorless light because of engravings, coins and other objects, which must be well lit, being shown in the same room.

The embroideries, which were collected and arranged by Mrs. Wheeler, are almost all American. They include the famous Vanderbilt set, some bold and effective attempts at landscape work done with the needle by a Boston lady, and a few pieces of flowered silk of American design and manufacture.

#### THE EXHIBITION OF PAINTINGS.

The fact that three years have passed since the last loan exhibition was held in this city is nowhere more apparent than in the collection of paintings. All of these are works of foreign artists, and a very large number of them are quite unknown to the public. It would seem that the complaints of some of the Paris critics, over what they term the expatriation of the best pictures of the modern French school, are but little exaggerated. Certainly, it would be no very easy matter to get together as good a collection from private galleries in Paris itself. There are a dozen Corots, including good examples of each of his different manners. Mr. Dana's "La Danse des Amours," Mr. Cottier's "Orpheus," Miss Catharine Wolfe's "Ville d'Avray," and a moonlight belonging to Mr. Cottier are the most notable. Millet is represented by a considerable number of pictures and studies, the "Turkey Guardian," the "Woman Bathing," and the "Woodcutter," being among the best. The fine sketch of the "Quarrymen," last seen by the public at Daniel Cottier's sale years ago, is also exhibited. But Corot and Millet are now on everybody's tongue in America, and we feel obliged to give the little space that we can afford to painters of less renown. Rousseau, whose fame posterity will probably place higher than that of Corot, is comparatively little known among us. He is represented by only two small works, neither of them first-rate. But it is characteristic of the painter that their shortcomings are due to no lack of painstaking endeavor. He has got out of the scenes depicted all that there was in them for him. He is the Balzac of landscape painting, and no detail is too small to be brought into his scheme, and none important enough to be included if it does not accord with the rest. Thus in his "Harvest" the rich look of the stubble field with its multitudinous shadows from the close-cut stalks upon the reddish earth, the clouded sky suffused with light, and the scrubby character of the trees in the background, are all rendered by work small in reality but broad in intention. Jules Breton, for instance, would give no more fact in a canvas twenty times as big. And then Rousseau's skies have not even yet been fully appreciated. They are often, as in the present instance, full of the deep and mellow light of the old Dutch landscapists; but much truer to nature, as we see it, in tone. A good Rousseau is as nearly like a bit of real landscape of the quiet and peaceable sort as anything that has ever been painted. If a man should want some particular scene dear to his heart put on canvas, he could only wish Rousseau back on earth again, for probably no one ever painted at once so realistically and so poetically.

Rarer still than a good example of Rousseau's work is a Delacroix, good or middling. The exhibition contains one—a quick study of a "Descent from the Cross"—full of faults, but full of inspiration. The color is magnificent. Near it hangs a study of a dead deer by Géricault, another of the great French painters of the last generation, of whom we seldom see anything even so unimportant as this. By Ribot, that conscientious and sympathetic follower of the old masters, there are four or five paintings of moderate size. His "Spanish Guitar Player," a two-thirds male figure, is painted with remarkable verve, and looks somewhat like a copy from Murillo. The expression of the picturesque though ugly countenance, and the life-like movement of the fingers thrumming the strings of the guitar, are admirable. Another picture is different in almost every respect, except in the coloring, which, as in all of Ribot's work, is blackish. This is a studio interior, very artfully though simply composed and

lighted. A gray gloom diffuses itself through the large bare room, quite free of artistic frippery. In the right-hand foreground an old artist is at work on the lower part of a large picture in a black frame turned edgewise to the spectator. In the wall to the left and behind him a large square window admits the light which is reflected from an outer whitewashed wall brightly illumined by the sun. There is no incident, no color to speak of, and but few and severely simple lines and masses. Yet the charm of the picture is incontestable, and it lies as much in the exquisite balance of the composition as in the subtle rendering of atmosphere and light. Of Vollon there are a good many specimens; the two best being a magnificent fruit piece, and the exterior of a stable with a combination roof of tile, slates and thatch, and with some donkeys in front, knee-deep in litter.

Courbet is represented by several fine landscapes and some figure pieces. The strongest of these is, perhaps, his view of a strip of sandy shore and blue sea with a stormy sky overhead. A fine rocky landscape, painted somewhat in Courbet's manner, is by C. F. Hill, an English artist (of French bias). There are several pictures by Mettling, most of which are pretty well known to the New York public, but which are, nevertheless, always pleasing. The boy with the auburn hair, dark eyes, and cherry lips and the waiting woman in a faded purple dress, belonging to Mr. Cottier, will be hailed as old acquaintances by many a delighted connoisseur. Alfred Stevens's young girl leaning back in her chair with a bouquet of brilliant blossoms in her hands is exhibited, and there are numerous naked ladies by Henner, and a group of Monticelli's, glowing with warm colors like so many old Indian shawl patterns.

Michel is one of the large and talented band of French artists who contributed their share to the romanticist movement in art and literature, which is now quite over and done with. His paintings seem to be abundant in this country, although they are seldom noticed by our omniscient critics, and though they bring but moderate prices at the auction sales. Perhaps their monotonous ochreous and blue-gray coloring has told against them as much as their masterly handling, noble composition and clever drawing of all the accessories of a landscape—trees and rocks, distant hedgerows, effects of light and stormy shadow—have attracted lovers of landscape art toward them. They will, probably, never be admired by more than a few people—artists and collectors who feel able to judge for themselves. There are three or four Michels in the exhibition deserving careful study.

The interesting Tissot has a picture of his handsome English wife going through the sculpture gallery of the Louvre. A water-color of camels and their Arab drivers in front of their gray stables with low Moorish arches is a very fine example of Fortuné. There are one or two of Jules Dupré's curious little theatrical sea pieces, which are yet so full of the briny element. No one has painted ocean spray like Dupré. He makes it look like a handful of gems thrown into the air, and that is just what it is like. That Troyon, Daubigny, and others of the old guard have excellent works in America is conclusively shown by this exhibition. The fame of many of the best French painters, just passed or passing away, will certainly rest as much on their paintings preserved in American collections as on those which remain in France.

The exhibition is well supplied with more modern French works also. That fraction of the impressionists who have something to say for themselves cannot quarrel with the showing that they are enabled to make here. Manet's "Boy with the Sword," generally admitted to be his best work, and Degas's little ballet girls in pink, show that the impressionist movement means change, if not progress. There is little doubt that all the good painting of the men who will come into notice during the next ten years will be tinged with impressionism; not, perhaps, as it has been put into words by the critics, but as it has been put into paint by Manet and a few others. Looked at in this way the action of the committee in giving Manet the place of honor may be excused, although there are many much better pictures exhibited than his. The more popular French contemporaneous artists receive very little consideration at the hands of Messrs. Beckwith and Chase, who represent the committee on paintings. In the corridor under the main staircase, Detaille's well-known "Saluting the Wounded" has



been graciously admitted, with two or three single-figure Meissoniers, and Hamon's "Etruscan Merchant." But the presence of these and a stray Fortuny only emphasize the bias of the committee in favor of a certain ultra-artistic class of work. With the exception of an unusual Knaus, we do not recall a single example of a popular German painter, and the Spanish and Italian schools are consistently ignored. As for the admission of an English painting, of course such an outrage could only be effected over the dead bodies of Messrs. Chase and Beckwith. But, after all, what these gentlemen have done they have done very well, and, without doubt, conscientiously. So let us rest and be thankful.

#### THE EXHIBITION OF MINIATURES.

If we may believe the evidence of the old miniature painters, the women were once all miracles of loveliness and the complexions of the men lilies and roses such as any modern belle might envy. The only proper way to descend to posterity is on ivory. No generation confined to realistic painters can hope to have any future. This probably may be the moving cause of the revival in miniature painting, of which there were signs in the late triennial exposition at Paris. The apotheosis of ugliness has been reached. And when one has been painted by Manet, for instance, the time is ripe again for Cosway, Petitot and Malbone. Such fine examples of old miniatures as are now on view at the Academy of Design can only further this end.

The splendid collection of Cosway miniatures, lent by Edward Joseph, of London, has a special place in the exhibition, as it richly deserves. Richard Cosway was not only the most famous miniature painter of his day, but as he was particularly favored by George, Prince of Wales, leader of the gay world, his clientèle included an unusual number of distinguished men and women. There are three portraits in the collection of the Prince of Wales himself. One of these represents him in a fancy dress of the time of Charles I., with corslet, deep lace collar and gold chain. The face in each of the three portraits of the prince is in profile. The second shows him in a fancy dress of the time of Charles II., a large hat with red feather, and a broad blue ribbon over his shoulder, on which hangs a medallion of St. George. The third represents him looking to the right; the face is finished, but the dress has been left in outline. The portrait of his dear friend "Perdita" (Mrs. Robinson) shows a yellow low-necked dress, and a youthful face with bushy yellow hair dropping in curls on the shoulders. The portrait is mounted on an ivory snuff-box, and on the back on a gold plate are the prince's three feathers, and "Ich dien;" below is written, "Mary Robinson, by Cosway." The paintings relating to the Prince of Wales include two eyes, for Cosway was the originator of such souvenirs, and was distinguished for the expression and delicacy he gave to the eye. One of these eyes was that of the ill-fated Mrs. Fitzherbert, showing also the forehead and hair in curls and the upper part of the cheek. The companion eye was that of the prince.

One of the most interesting portraits is that of Georgiana, the beautiful Duchess of Devonshire. She is represented in a thin white dress, with a brown wreath on her hair, and holding a child in her arms. Another is that of Harriet Mellon, the actress, to whom fell, as his widow, the great fortune of Thomas Coutts, and from whom it descended to the Baroness Burdett Coutts. She wears a figured white muslin, such as seems to have been the favorite attire of the

great ladies of that day. She has a full face, black hair, and sits with her elbow on a table and her chin resting on her hand.

The portrait of Mrs. Siddons is from the collection of Count Tyszkiewicz. She also is in a white dress with a gold necklace of three rows and short, bushy ringlets. The miniature of Lord Nelson's daughter, like several others, has a second portrait in the back. In one of these double miniatures the face is a portrait of a lady by Cosway, and the back, representing a mother taking leave of her son, is painted by Angelica Kauffman.

Other notable portraits by Cosway are those of Prince Loubovmirsky, which was engraved by Bartolozzi as Youth, and of the Princess Charlotte of Wales. The portrait of Mrs. Cosway by her husband shows her in a white frilled dress, her hand to her chin in the attitude of contemplation. Around her neck is a blue ribbon, on which hangs the miniature of a lady. The portrait of Cosway shows him in a gray coat turned over with white, muslin neckerchief and large bow. It is a three-quarter view by Stubbs, 1792, and

represents Madame de Pompadour. So far as we know there is no other example of the kind in this country. Mr. Joseph also exhibits a frame of sixteen other important miniatures, including works of Petitot, Pliner, Blarenberg and Smart. Among them are portraits of Madame de Pompadour, the Princesse de Lamballe, and Madame Elizabeth.

Another notable collection of miniatures is that of J. W. Britton. But few of these are signed, but they include a number of portraits of celebrated people. The most interesting of them is a portrait of Queen Hortense on porcelain. The face is upturned, the expression is one of serious thought, and the features are those of a lovely woman. Portraits of Tom Moore and the mother of Mrs. Felicia Hemans are also included in this collection, but the most interesting work is a portrait of a lady signed by "Isabey, 1800." Both handling and color are extremely delicate, the latter bearing very little resemblance in any way to Isabey's palette, as we see it in his canvases.

The collection of G. S. Hayward contains a copy of Isabey's portrait of Marie Louise, the wife of

Napoleon I.—a face so unflattering that we may presume it a good likeness. One of the finest pieces is a lady of the French Court by Jean Petitot, the painter in enamels to Charles I. and Louis XIV. Nothing is shown more beautiful in fineness of outline and harmonious coloring. This is unfortunately the only Petitot exhibited. By Bone, the painter to the Georges, there is a large enamel portrait of Lord Nelson, forcible and brilliant in coloring. The collection is richer in Malbones, there being portraits of Colonel Gibbs and Charles de Wolf, and a more interesting one of Lady Stanhope, owned by Frank Malbone Breese. Among other colonial works is the portrait of Governor Wolcott, of Connecticut, by Trumbull.

The portrait of Washington, by Elizabeth Sharpless, is evidently taken after the new set of teeth which it is alleged caused the great difference between the Stuart portraits and the later Sharpless portraits exhibited here some time ago.

The portraits from life of noteworthy people make up a memorable part of the exhibition. Mrs. George C. Genet sends one of Marie Antoinette, painted by Bone, which has always been in the possession of the Genet family. It is a three-quarter length miniature, very beautiful, and with exquisite rendering of the draperies and curious reproduction of the hair. In the same case is the portrait of Mme. Anguë, a lady of the court, but evidently by another hand. There are portraits

of Eliza and Pauline Bonaparte by Fabry, and a large but not especially excellent portrait of the Princess of Wales.

#### MISSALS AND ILLUMINATED MANUSCRIPTS.

Thanks to the energy of General Rush C. Hawkins, the exhibition is unexpectedly rich in specimens of the arts of illuminating and book-binding and in specimens illustrating the early history of printing and engraving. A set of old German bindings in repoussé, perforated and filigree silver is lent by W. L. Andrews. A book of "Spiritual Meditations" has a cover of repoussé and engraved silver very highly wrought with a fine medallion in relief of David playing before Saul. The "Rosen Gartlein" has a cover symbolically decorated with roses in repoussé. A book of "Prayers and Meditations" is covered with filigree work like that of Roman or Norwegian peasant jewelry.

Of "The Hours of the Blessed Virgin" and of the "Romance of the Rose" there are several examples



"WOMAN BATHING." BY J. F. MILLET.

FROM THE ERWIN DAVIS COLLECTION AT THE PEDESTAL FUND EXHIBITION.

in imitation of Cosway's manner. The collection also contains portraits by several other artists of the day. A miniature of the two Duchesses of Devonshire, one of them the famous Georgiana, seated side by side in white dresses and holding a basket of flowers, is by Horace Hone. The three ladies of the Rushout family in white dresses and blue sashes, known as the "three graces," and their mother, Lady Northwick, are by Primer, also a contemporary of Cosway. Still others are by James Nixon and James Smart.

Some of these miniatures were described in THE ART AMATEUR a year ago, when we originally published the illustrations to the collection, which by especial request we reprint in one of the supplements of this number, as the edition of the issue in which they first appeared has long been exhausted. One of the finest miniatures which Mr. Joseph has brought with him, being French, is not shown in his cases of Cosway and English contemporaries. It will be found among the gold and enamel works exhibited by him in the same room. It is by Boucher, and rep-

each. One in manuscript, of the *Horæ*, is very finely written, and has a perforated silver cover. Another, of the fifteenth century, has thirty beautiful miniatures of French workmanship. The "*Roman de la Rose*" on vellum was written about 1350, and was formerly in the library of Claude d'Urfé, Francis I.'s ambassador to the Council of Trent. The "*Missale Ecclesiæ Turonensis*," lent by J. W. Bouton, contains the largest illuminations on vellum in the collection. The one displayed, the Crucifixion, is also among the best drawn. Nevertheless the art was declining when it was written in the early part of the sixteenth century, and already the effort is visible to compete with larger and more elaborate mural paintings. The "*Horæ Pembrochianæ*," written for William Herbert, first Earl of Pembroke, about 1440, has miniatures of English execution with curious borders of flowers, birds and beasts to the pages of text, and is bound in old red velvet with silver clasps and corners. Suetonius's "*Lives of the Cæsars*," in manuscript of the fifteenth century with illuminated borders and initial letters, is an example of the style of interlaced ornament variously called Runic, Celtic, Saxon or Belgic, but probably derived from Byzantium. A "*Livre d'Heures*" in French on vellum has the most naturalistic treatment of flowers and plants in its illuminated borders. The "*Hours of the Virgin*," once more, this time in Latin, has borders of ivy-leaf pattern heightened by gold and many fine miniatures full of interesting figures on diapered backgrounds. It is owned by Brayton Ives. Roses and periwinkles and eleven full-page miniatures adorn still another copy, said to have belonged to Anne of Brittany, wife of Charles VIII. and Louis XII., and a celebrated book lover.

One of the finest specimens of old printing is the "*Heures à l'usage de Paris*," printed at Paris in 1508 by Simon Vostre on vellum. It shows the influence of the Renaissance in its borders of arabesques on a blue ground and its little panels of figure subjects. It is in Derome binding. Fine examples of old bindings are the Padeloup prayer-book in Morocco tooled and gilt, which once belonged to the Princess Elizabeth, sister of Louis XVI., and others by Grolier and Nicholas Eve.

#### PRINTS, COINS, AND MUSICAL INSTRUMENTS.

Modern engravings will be found on the first floor in the anteroom to the library. They are all by American engravers, there having been no time for the committee, of whom Mr. Drake and Mr. Heine-mann were the working members, to collect specimens by foreign engravers. Closson, Yuengling, and all our best men are represented, though not in all cases by their best works.

Arranged above the cases containing the missals and old books, in the same room with the stained glass, is a most interesting range of old impressions of etchings and engravings selected by Barnet Phillips, chiefly from the collection of Professor Charles West. Conspicuous among the rest is the famous Rembrandt, of "*Christ Healing the Sick*," from the collection of Giovanni della Bella, of Florence. Other Rembrandts, well known by copies and reproductions, of which fine original examples are shown, are the "*Three Trees*," "*Burgomaster Six*," the "*Gold Weigher*," the "*Resurrection of Lazarus*," and the "*Ecce Homo*." By Van Ostade there are three Dutch interiors of the greatest merit. There are etchings by Spagnoletto, Guido Reni and Annibale Caracci, and three portraits by Vandyck, very curious and instructive. "*Le Petit Bossu*" by Waterloo and the "*Bagpiper*" by Berghem will be studied by hundreds of visitors, and the combination of etching and mezzotint in Turner's "*Jason and the Dragon*" will remind many of Mr. Herkomer's attempts in the same manner. Of old engravings there is a full line of Albert Dürer's smaller works, a nativity by Schongauer, and a great many other examples of German work. Mantegna's "*Flagellation of Christ*," a "*Holy Family*," and other works after designs by Raphael engraved by Marc Antonio Raimondo, and an engraving of Raphael's study for the "*School of Athens*" by Agostino Veneziano, display the Italian style. Hollar, Ferdinand Bol and Jerome Wierix are among the other names well known to print collectors which are represented. A selection of original drawings by William Blake for his engraved illustrations to "*The Grave*" and other works helps to fill out the space not entirely occupied by the prints. "*The Angel Blowing the Last Trumpet*,"

"*Death's Door*," and the "*Reunion of the Soul and Body*" are among these.

Some space that was left unused by the cases of manuscripts has been utilized to show the coins and other antiques of the collections of Mr. Gorringer, Mr. Feuardent and Professor West. The Gorringer collection comprises, in addition to fine Greek and Egyptian and Roman coins, some bronze Egyptian statuettes of Isis, Osiris, and other deities. The finest show of coins is made by Mr. Feuardent, whose collection contains many extremely rare specimens.

In the centre of this room are two cases filled with musical instruments, principally old violins of Brescia and Cremona, lent by Mrs. Ole Bull and Walter E. Colton. The most beautiful is one made by Gaspard da Salo of Brescia and ornamented with wonderful little carved scrolls and figures by Benvenuto Cellini. It was made to order for Cardinal Aldobrandini and by him presented to the Museum of Innspruck in the Tyrol. It is now owned by Mrs. Ole Bull. Violins by Guarnerius, Nicholas Amati and other famous makers are in these two cases, which have been insured for \$50,000. Mr. Chickering lends a collection of Chinese musical instruments, and there are specimens of Malay and Javanese guitars, reeds, and the like.

#### THE EXHIBITION OF FANS.

The fans belonging to Mrs. J. J. Astor are first to strike the eye, in both catalogue and gallery. No. 4007, the prize fan of a London exhibition in 1878, is a rare and fine specimen of the famous old "*verniss Martin*," which time has not robbed of its soft lustre. Perhaps the readers of *THE ART AMATEUR* do not need to be reminded that this class of fans originated with a French carriage maker of the eighteenth century, who invented for the decoration of court fans of the period a varnish successfully emulating the brilliant lacquers of China, then much in vogue in France. The mounts are of paper, silk, or vellum, exquisitely painted, and the sticks in ivory, overspread with hard and enduring varnish, presenting a surface of great brilliancy. Mrs. Astor shows in No. 4006, "*The Toilet of Venus*," another good example of "*verniss Martin*." Her best fan on exhibition, however, is the Louis XV. specimen, No. 4002. Next in order of merit we would place No. 4001 and No. 4003, of the same period, and no less meritorious than the last named, No. 4000, a charming example of the time of Louis XIV.

A charming modern fan of Mrs. Astor's is that painted by De Beaumont (No. 4008), representing a champêtre group of youths and maidens upon a crag overhanging a bit of summer sea. The "*verniss Martin*" fan of Mme. de Vaugrigneuse (No. 4009) is a good specimen of its class. Mrs. Pierpont Morgan's vellum fan (No. 4013) is a dainty representation of Watteau subjects in soft colors. Mrs. Pinchot's old Dutch fan (No. 4015) is very interesting, and so also is the Japanese fan of ivory and lacquer (No. 4017, B.) supplied by Mrs. W. K. Vanderbilt. Marvellously fine, like frost-work, are the old ivory and bone carvings to which the ladies of the committee have given a separate case. Chief among these is a regal fan of transparent shell, with enamelled garlands (No. 4038). This is one of the most interesting exhibits of the collection; according to the tradition handed down to its present owner, it was "*bartered for a kiss*," long years ago, having come originally from the imperial family of Russia. Miss Hayward's ivory fan-screen (No. 4024) and the semi-circle of carved ivory bearing the Cruger coat of arms (No. 4025), are unusually good.

Miss Furniss's fans are very interesting, particularly the old Spanish specimens. One of these (No. 4055) represents an out-door scene of rural life painted upon paper, and another (No. 4032, B.) is a graceful picture of the loves of Venus and Adonis. An old Italian fan contributed by Miss Worth (No. 4025) has a mount of coffee-tinted thread lace upon sticks of ivory, carved in relief, painted in natural colors, and then varnished. A Louis XV. fan of Mrs. Seligman's (No. 4036) has depicted upon it a scene from harem-life, and is decorated with gilt and silvered medallions upon kid. Of the fans with historical associations, the most conspicuous is that belonging to Miss Furniss (No. 4032, A.), painted in Spain in commemoration of the signing of the Treaty of Utrecht, with the inscription "*Por el amor de la Paz*." General Genet's fan, depicting a volcano in

eruption, was originally given by Napoleon to Josephine, then by the Empress to Madame Campan.

A Watteau-style fan of white silk, with span-gled scroll work and gold fringe (No. 4052), lent by Mrs. Woolsey, was once the property of her great-great-grandmother, the wife of a Governor of Jamaica. Mrs. Ryland has a beautiful Regency fan (No. 4026) with a scriptural subject printed upon the mount, the sticks decorated with Chinese enamel faces in cartouches. Mr. Joseph exhibits a fine Louis XV. fan, with mythological subject, lent by Miss Alice De Rothschild, of London, and also a fan painted by the well-known English amateur, the Hon. Hugh Rowley. The decoration on the sticks of the first-mentioned object is very rich, differently colored golds being used on the pearl with excellent effect.

The modern fans are very beautiful and varied. Some of the sticks are set with turquoises in silver, others with rococo garnets and emeralds in mother-of-pearl. Mrs. Del Monte's (No. 4029), by the younger Détaillé, is a spirited picture of "*horses taking the fence at Jerome Park*." Mrs. Woolsey's (No. 4046), signed by the Spanish painter Borra, minutely depicts a christening scene before a Spanish alcalde. Another of this lady's exhibits (No. 4047) shows a charming skating scene in the Bois de Boulogne, painted by Lafitte. Mrs. Gouverneur Morris, Jr., sends a lovely painting on crêpe lisse, edged with point d'Alençon, and mounted on sticks of mother-of-pearl. Perhaps the finest modern fan of the collection (No. 4062) is that painted by Louis Leloir; it is valued at \$2000 and is contributed by Mrs. Schuyler Van Rensselaer.

#### JEWELRY, SILVERWARE AND IVORIES.

The collection of old jewelry is large and very fine, but it is confined within so limited a period and so few styles that its value in any educational sense is small. The best things belong to the reigns of Louis XIV., XV. and XVI., which implies at the outset exquisite workmanship and richness of material. The collection is mainly composed of watches and snuff-boxes and, with a general family likeness, there are some pieces distinguished by special excellences. Such is a Louis XV. watch and châtelaïne of enamel and gold. The châtelaïne is composed of small enamel paintings set in open gold floriated ornament. These paintings, which are very small, fine and clearly executed, are on the brooch of the châtelaïne, and on the watch are Watteau designs, scenes of "*tendresse*." The smaller connecting paintings have each some animal—rabbit, hound or deer—in landscape. The distinction between the styles of this time and those of Louis XVI. cannot be better studied than by comparing this piece with a Louis XVI. watch and châtelaïne belonging to Cornelius Vanderbilt. This also is a linked châtelaïne of enamel and gold. But instead of the scroll work the ornament is much more delicate, consisting of bars finely chased enclosing the small oval paintings connected by slender balls of gold and pearls with vines and wreaths surrounding the paintings. In these, as in the work in gold, the chaster tendencies of the classic revival are present. A beautiful specimen of the work of this period is seen in a musical watch, shaped like a lute, of blue enamel surrounded by a finely wrought wreath, and with smaller ornament sprinkling the surface. On the back is a royal monogram in diamonds.

W. H. Wickham has a number of Louis XVI. specimens of jewelry on exhibition, which show the same refinement in ornament as compared with the more florid styles which prevailed under the two preceding reigns. Three of these are watches, one of which shows two cupids striking a silver bell, evidently a favorite design, since it appears varied only by a man and woman, in another watch. A snuff-box of this period owned by Mr. Wickham is of enamel. It shows the influence of Watteau, in a lady in landscape, but she is no longer in Arcadia but in the groves of the Trianon. The refinement of the tender silvery color is delightful. Mr. Vanderbilt shows some much earlier work. Several fine snuff-boxes, which came from the San Donato sale, date from Louis Quatorze. One of these is of gold sprinkled with fine ornament in color of charming simplicity. It contains a head in enamel said to be that of Vitruvius, the printer put by Colbert at the head of the royal printing-press. The piece is believed to be by Bordier. Another tabatière, not, however, to be included in this period, is of blue enamel. On the top is a small medallion in gold



showing in the finest repoussé a sacrifice on the altar of love.

The snuff-boxes are important features of the collection. There is a quaint old Dresden box of white porcelain with German figures, clumsy, but evidently intended to be idyllic. It is set with clusters of garnets, and is owned by Mrs. S. L. M. Barlow. This lady also exhibits a seventeenth-century snuff-box with classic design in enamel, a good example of Swiss work. A dainty piece of enamelling is seen in the musical snuff-box owned by Mrs. Edward Mathews, and said to have belonged to George IV. The shape of this is marked, it being like a cherry laid half open and adhering to the stem.

Mrs. J. Pierpont Morgan exhibits a watch and châtelaïne set with stones, and so curiously brought together that the châtelaïne seems to have been constructed as an afterthought. However this may be, it is of a distinctly earlier period. There are many pieces of historical interest shown. These include some of the possessions of Marie Antoinette and the Empress Josephine. There are also some good mod-

large crumpled circular leaf. It is, in fact, a series of raised sections, on each of which is a flower, the sunflower and thistle being especially prominent. Against the absence of all repose in these pieces comes out in force an old Queen Anne "loving cup" with its chaste fluted ornament and polished surface.

There are a number of pieces dating from the times of the later Georges. It is worth while to compare this incoherent, meaningless work with the old Nuremberg ware in which the ornament, however ugly, bears evidences of spontaneity and of direct growth from the lives and faith of the people.

There is but a small collection of ivories, and these are chiefly of French workmanship, and date from the sixteenth and seventeenth centuries. Of the earlier religious work there is a "Madonna and Child" owned by Robert Gordon, and a Byzantine casket of bone, probably one of the pyx caskets of the thirteenth century. From the Duprat collection is an ivory figure with bronze drapery, Italian seventeenth-century work. Other pieces worthy of attention are a St. John, Spanish work of the seventeenth century; an Italian cruci-

in this room, we cannot speak too highly of the intelligent work of Mrs. Rives, chairman of the committee.

#### THE EXHIBITION OF FURNITURE AND TAPESTRY.

Owing to necessary restrictions as to space, the display of furniture has been limited chiefly to such pieces as could be used in the general scheme of decoration or as stands for the display of other objects. The most notable exceptions to this rule are found in the charming Sheraton painted and inlaid little cabinet, table and work-box, lent by Henry G. Marquand, in the embroidery-room, and the miniature case of the same set in the jewelry room. Mrs. A. M. Dodge has a pretty Louis XVI. cabinet, with painted panels. John Chadwick contributes three interesting old cabinets. One, a fine Florentine work of the sixteenth century, is of ebony, inlaid with ivory; another is a curious old Spanish cabinet of ebony, inlaid with tortoise shell, about the seventeenth century, and the third is an old carved linen press of a somewhat later date. Sypher has contributed liberally to different sections of the exhibition. The large picturesque



"SALUTING THE WOUNDED." BY E. DETAILLE.

FROM THE S. HAWK COLLECTION AT THE PEDESTAL FUND EXHIBITION.

ern settings of ancient Egyptian objects and old German repoussé silver wateles.

We see none of the Italian work of the golden age of the silversmith's art. There is, however, German work dating from Nuremberg and those old days when every good citizen had his separate beaker for brandy and wine. One of the most curious of these is a "loving cup" belonging to Mrs. J. Pierpont Morgan, Nuremberg work of 1594. The cup suggests a boat in shape, and the ornamentation indicates surrounding water. On the top is the figure of a man on his knees with hands uplifted. The shape and ornamentation suggest the ark, with Noah conveniently serving as the knob of the lid. There are two interesting Norwegian tankards, dated 1744 and 1749. The second of these is panelled, and in each panel is a flower and leaf in repoussé; both have old coins set in the lid. But of this sort of work nothing compares in exuberance with a large basin and ewer of the time of William IV., belonging to Mrs. G. L. Rives. The ewer is a mass of floral ornament apparently twisted around the vessel. The basin in effect resembles a

fix, which is very fine, and an ivory pitcher of Louis XVI. work, belonging to Robert Gordon. This department contains other curious things, such as a head of Christ in silver repoussé German work of the seventeenth century, and a case of twelve spoons of genuine old Capo di Monte and silver, presented to Murat by the city of Naples during the brief time he called himself king. Mr. Joseph shows a remarkable tortoise-shell ewer, inlaid with mother-of-pearl and gold, owned by Sir Julian Goldsmid, Bart., of London, who, with Miss De Rothschild, Mr. Louis Huth, Sir Henry Edwardes, Bart., also of London, and the Duc de Forli, of Naples, have contributed many of the most beautiful articles in his exhibit. The fine Sèvres lyre clock in the jewelry room will be recognized by our readers as almost a duplicate of a similar object illustrated in our recent notice of the Jones bequest to the South Kensington Museum. The bird-cage he shows is a curious piece of metal work attributed to Gouthière.

In taking leave of the charming jewelry, silverware and ivories so cleverly brought together and arranged

fireplace in the costume room shown by him is made up of a curiously carved old oaken coffer supported on modern columns. The superb wrought-iron andirons which stand in front of it are lent by Herter Brothers. They are of the best French work of about the seventeenth century. Howard & Co. lend some very ancient-looking carved oak chairs and a tall clock to match which, if we are not mistaken, are the clever work of one Sherratt, whose factory in Chester, England, is constantly kept busy turning out modern antiques chiefly for the American market. A very interesting carved mahogany clock, produced by Louis C. Tiffany & Co., is shown in the embroidery room, where there is also a beautiful rosewood inlaid cabinet from Herter's factory. An admirable piece of old Italian carving is seen in the mahogany balustrade of about the seventeenth century exhibited by Watson & Co., who also contribute a beautiful Adam satin-wood mantel, with carved mahogany decoration, which was taken out of the old Edinburgh Institute building when the house was recently torn down. A genuine Chippendale cabinet ornamented in Chi-

nese style, lent by the same firm, probably will please the admirers of a once noted tradesman.

The furniture exhibit of Charles R. Yandell & Co. includes two old Spanish painted and tooled leather screens, about the period of Charles I., and one old Flemish screen of earlier date. No more artistic works of the kind have been brought to this country. Yandell's own manufactures make a good exhibit, consisting of embossed and tooled leather chairs of great merit.

Some of the tapestries shown are very fine. Those of Mr. Marquand, hung in the jewelry room, are among the best. Pottier & Stymus lend two very charming pieces, which are hung on opposite sides of the corridor. They are catalogued as Gobelin, but, with their subjects from La Fontaine's Fables, they can hardly be of very early date. Sarony lends a curious old piece of Flemish tapestry in the corridor.

#### THE EXHIBITION OF OLD CHINA.

This department, with pardonable disregard of technical accuracy, includes much that is not china. Among the best pieces, in fact, in the exhibit are the fine sixteenth century majolica dish numbered 2122 (on the object, but not to be found in the catalogue—we think it is owned by W. C. Prime); Mr. Joseph's large Italian old majolica bowl; Miss Furniss's plaque (2028) of Abruzzi faience, and Mrs. Barlow's old majolica tazza. Several very interesting examples of Neapolitan porcelain—probably about the year 1780—are shown, but not numbered. Nos. 2144 and 2145 are very good early Sèvres plates. Of Dresden, the best pieces are an enamelled snuff-box, with inlaid gold figures; two other snuff-boxes, not numbered; (2260) a large chocolate pot, mounted with silver, made by Böttcher before his discovery of white porcelain clay, contributed by Mr. Robert Hoe, Jr., who also owns (2262) a silver-topped chocolate jug of earliest white porcelain with hunting scene decoration, and (2264) a similarly decorated vase with the Augustus Rex mark. There are two very early Dresden sauce boats, not numbered. Mr. Joseph shows notable cups and saucers and ornamental groups of early and Marcolini Dresden; specimens of old Viennese, Venetian, and Menecy. His examples of Sèvres are of the best period. We note especially a pair of biscuit Sèvres figures after Pigalle, said to have belonged to Marie Antoinette.

Mr. Hoe, Jr., exhibits some very good early English pieces, the most interesting of which we find to be the cup and saucer (No. 2252), with Richard Holdfast's mark—these are the crossed swords on the bottoms of the pieces in childish imitation of the Dresden of the day—and the early Worcester large plate (No. 2257) with deep blue border, with a pheasant painted in the middle, belonging to a set once owned by Sir Joshua Reynolds. Other notable English pieces are two cylinders of fine Wedgwood—apparently part of a pair of candlesticks—lent by Mrs. Walter B. Lawrence; a Worcester milk-jug (No. 2343) and teapot (No. 2344) lent by H. Legrand Cannon, who also contributes Nos. 2336-37, catalogued "Little plaques, French, date 1767," but the decorations of which are copies of prints by Hogarth. The figurines, Nos. 2378-80, lent by Mrs. Eugene Lynch, catalogued as Old Bow china—we cannot see the mark—would, we should think, be more correctly described as old Chelsea.

#### THE MODERN CERAMIC EXHIBIT.

What has been said of the disposition of most of the furniture in contribution to the general decorative effect may be said, without exception, of the exhibits of modern ceramic ware. The very interesting specimens of artistic pottery, collected in Cincinnati by Emery H. Barton, from the works of the Matt Morgan Pottery Company, Mrs. J. C. Milliken, and the Rookwood pottery, are distributed to the best decorative advantage in the jewelry and the embroidery rooms. In the latter, Mrs. Wheeler has paid a high compliment to the Cincinnati artists in her disposition of certain pieces. In the jewelry room, too, Mrs. Rives has used with excellent decorative effect some of this Cincinnati faience, standing it on lower cabinets against a background of tapestry. A choice little collection of pâte-sur-pâte, lent by Mr. Baumgarten, is exhibited in one of the wall cases. Among the choice pieces is a plaque decoration, "La Photographie," executed by Taxile Doat, of Paris, on the rare rose-col-

ored ground, the production of which is a secret of the Sèvres factory. Gilman Collamore & Co. contribute a small vase of the same ware decorated by Solon. A beautiful large celadon vase ornamented in pâte-sur-pâte, formerly owned by Napoleon III., is lent by Mr. Joseph H. Stebbins. It does service in a delicate stave of color against some of Mrs. Wheeler's charming embroideries. This lady in the same way enhances the beauty of some of Davis Collamore & Co.'s charming pieces of Haviland "Grès"—the artistic new ware described in another column. The large piece illustrated on page 39 stands alone in the middle of her room. Davis Collamore & Co. contribute liberally to the display of modern ceramic ware. Their most important exhibit is the splendid pair of royal blue soft-paste vases which stand at the entrance to the smaller picture gallery, and which we illustrate herewith. The metal work being the same on both pieces, we have not found it necessary to repeat it, giving only the chief panel of the second of the pair. Two episodes in the life of Molière are painted on the vases by E. Sieffert from drawings by Neuville. The one represents the great dramatist entertaining his famous friends, Regnard, Racine, Condé, La Fontaine, Corneille the elder and Corneille the younger; and the other shows him at his tailor's, studying the characters of the different customers who come and go. These vases are not from the government works at Sèvres, but the methods employed in their production are so similar to those of the historical factory that it is probable that the vases were made by former employés at the works. For several years past the government factory has produced very little, and the best workmen there have found employment elsewhere. The vases, we are told, were made for the Exposition of 1878, with the object of surpassing anything made in France by a private firm. The object seems to have been attained, for they took a gold medal. The body of the vase was modelled by the sculptor Sampson, who also designed the ornolu mountings, the female figures of which are superbly modelled. An old Sèvres vase, once owned by Louis Philippe, stands on the mantel shelf in the costume room. The big green Spanish vases, which are used for decoration in various parts of the building, are lent by Mr. Chadwick.

#### THE EXHIBITION OF EMBROIDERIES.

The most prominent embroideries on the wall are five pieces of tapestry work, executed by Mrs. Wheeler for Cornelius Vanderbilt, after designs by Miss Dora Wheeler. These are full of delicate fancy. "The Winged Moon" is a young girl with light, floating draperies, seated on a crescent moon. "The Air Spirit," probably the loveliest of these beautiful types, is seated on clouds with upturned face sending forth a flight of larks. "The Water Spirit" sits under the crest of a wave holding a shell to catch the falling drops. "The Birth of Psyche" represents a floating figure born out of a mass of milk-weed, the silky filaments of which make her drapery. "The Flower Spirit" is a companion piece in which the form in the same way proceeds from a tangle of orchids. These tapestries are done on a salmon-pink stuff, in delicate faint blues, grays, and purples, and the atmospheric effect is so well given that it is difficult to believe that it is produced entirely without paint.

Another piece of tapestry executed for this exhibition is taken from the "Arena," a painting of Hector Leroux. Except in the positions of the three vestals represented the design is changed by the introduction of a landscape. The ground is a green tapestry fabric, and the silk is run under the warp and becomes incorporated with the body of the fabric. This allows for as subtle modelling as can be obtained by the brush. In this work the faces are beautifully reproduced. The draperies receive their tint with the appropriate shadows from the background. Their folds are outlined with white, and the effect is of a thin gauzy fabric softly revealing the forms.

The remaining portières by Mrs. Wheeler are chiefly effects in color. One of these is of rich brown plush, the ornament being a bed of pansies, which makes a dado band several feet wide. The pansies in all their royal purple magnificence are massed at the bottom, the color as it approaches the top lightens through all the varying tints of the flower, and there is a distinct sense of perspective, of sunshine and of tender growing foliage.

Mrs. William G. Weld, of Boston, is one of the prominent contributors to the exhibition. She sends a portière of cream-white satin on which is a bold design of magnolias in appliqué and embroidery. The stuffs used in the flower are ivory and pink-tinted satins. Where relief is desired white plush appears, and the yellow stamens and inside tinting are in embroidery. The curtain has a deep band of pale green plush at the bottom and a smaller one at the top. The delicate tone of the curtain is enhanced by the broken lines of gilt couchings in the field and border. Mrs. Weld has used grass cloth for one of her most striking designs. This is a bold stalk of jack-in-the-pulpit, with leaves in appliqué of velvet and flower in embroidery.

Miss Jessie Savage, of Baltimore, has sent two pieces conspicuous for their beauty and novelty. One of these is a reproduction of one of the most graceful of Raphael's "Hours." The ground is a greenish-toned silk momie cloth. The figure is in solid silk embroidery, and is the more remarkable inasmuch as notwithstanding Raphael furnished the design, the color, which is admirable, is due to the embroiderer. A cluster of roses, the other work by Miss Savage, also demonstrates how keen is her feeling for color. The roses lie in a heap; in some few the forms are carefully made out; in others there is only the sense of a luxurious mass. The effect is the same as that attempted in water-colors by several artists in the recent exhibition of the Academy of Design. The embroidery is in silks on the same greenish-toned momie cloth, the immediate ground about the flowers being wrought in grays.

Mrs. William G. Hoyt exhibits an interesting study of milk-weed in autumn, solid embroidery done in crewels and silks, on crash. It shows a fine feeling for natural forms and the sentiment of the sombre season. A large tapestry on crash, by Mrs. Hoyt, is a Kate Greenaway sketch of children dancing about a Maypole.

Miss Townsend sends a square of deep salmon-tinted silk on which are embroidered large yellow pink roses that blend into the ground, producing a delightful tone. Miss Townsend's school at Farmington sends a large portière in which white lilies with foliage make a conventional ornament over a pale green surface.

Mrs. Oliver Wendell Holmes, Jr., contributes a striking snow-storm scene done in the same way as were her embroideries which excited attention and comment here two years ago. There are also other works of a similar character, for Mrs. Holmes's imitators are now legion. One of the best of these is that of Miss Peters, of Cambridge, who exhibits an ingenious and finely managed landscape with setting sun.

The Decorative Art Society of Detroit sends a hanging for a music cabinet, which has given rise to special comment, even among so many more ambitious works. It is of blue satin with sprays of white chrysanthemums worked in silk, and so arranged that the foliage in one corner forms a harp. The upper border of yellow tapestry stuff is a bar of music, and the lower border is of overlapping circles in which one detects among flowers fragments of music.

Miss Griswold, of Dresden, sends a table-cover, which discloses how different in spirit is the work done here from that done under the influences of the famous embroideries of the past. This is of gray cashmere; the framework of the ornament, which is conventional, is of gray cord mingled with gold. In and about this the ornament is worked in color and gold, and reproduces in one way or another all of the famous old stitches, even those of fine lace. The handiwork is so remarkable it calls for special attention; the work as a whole is grave, but most agreeable in color.

These embroideries make but a part of the illustration of the history of American embroidery which the committee has endeavored to get together. The old colonial pieces are most interesting. These are not samplers, but for the most part portraits in which the faces have been painted, and the draperies of embroidery show beautiful handiwork. The largest of these is a family group—a commodore's family—arranged by Tisdale, who may possibly have painted the faces.

The antique embroideries are very fine, but do not differ in character from those usually shown. One piece, whose alleged history makes it important, is a series of exquisitely embroidered bands on coarse crash, said to have been done by Marie Antoinette



while in prison on her towel. It was found in her cell after her death, and was given to her family.

#### THE EXHIBITION OF LACES.

It is rarely that such valuable collections of laces are exhibited as those of Mrs. William Astor and Mrs. Jesse Seligman, who own the largest number, not to mention the more curious examples of Japanese, Persian, Italian and Russian laces belonging to Mrs. Pinchot, Mrs. George W. Kidd, Mrs. Kemp, and Herter Brothers. The collections of point de Venise, point d'Espagne and Flemish laces are so large and the specimens are so perfectly preserved that they group naturally into families, their distinctive characteristics are well brought out, and the evolution of lace becomes manifest notwithstanding the many missing links.

It is easy to see from the specimen of Persian lace belonging to Mrs. Kemp how naturally lace proceeded from embroidery. The Japanese handkerchief of Mrs. George W. Kidd, in fact, changes imperceptibly from the beautiful embroidery of the body of the handkerchief into the lace of the edge. The old Spanish point, such as that shown by Miss S. R. C. Furniss, is, in fact, but a species of embroidery. The pattern is

for example, being distinguished by its zigzags, a distinction which the catalogue does not always observe.

The specimen of Florentine lace belonging to Mrs. R. E. Mack is both curious and beautiful. It resembles a species of drawn-work in which the spaces are scarcely wider than a single thread. Herter Brothers exhibit a curious Persian lace of gold and silver mounted on plush, dating from the seventeenth century.

There is but one historical piece shown, a flounce ordered by the first Napoleon for Marie Louise, now owned by Mrs. George B. Loring, of Boston. This is also the most exquisite specimen of Brussels lace exhibited. The design consists of a connected ornament, making the edge of the lilies of Austria, while the imperial bee makes the decoration of the net. The work is remarkably fine, but the surface is only sparsely covered. This, however, leaves the beauty and sig-

Mrs. G. C. Satterlee sends a thin white embroidered costume of an earlier date with sleeves which evidently have taken more stuff than the rest of the robe. The uniform worn by Lieutenant-Colonel Lee at the ball given to Lafayette in 1824 is the only male costume of our country shown. Other nations are much more conspicuously exhibited. There are some charming Armenian jackets of blue embroidered with silver, a complete woman's costume from Bethlehem, and a brilliant red-and-gold suit belonging to a Syrian dragoman. The Chinese costumes lent by Watson & Co. are very fine. A toreador dress in blue and



FIGURE PANEL OF VASE AFTER DE NEUVILLE. "MOLIÈRE AT THE TAILOR'S."

LENT BY D. COLLAMORE & CO. TO THE PEDESTAL FUND EXHIBITION.

traced on a peculiar quality of linen, and the button-hole stitch—stitch, it may be remarked in passing, is only the English for "point"—is the foundation of all this family of laces. In the examples shown here—that of Mrs. Haight as well as that of Miss Furniss—the lace is in high relief, built up, as it were.

The examples of early Venetian lace arose, it is evident, directly out of Spanish lace, the designs only being smaller. In the gros point de Venise of Mrs. S. L. M. Earlow and in the dress trimming belonging to Mrs. William Astor, which are among the most magnificent specimens shown, "brides" and narrow tape take the place of the linen foundation. These laces also are in high relief. Later, as seen in the deep flounces of point de Venise belonging to Mrs. R. L. Stewart and Mrs. Haight, the work is more peculiarly of thread, and the influence of the Brussels point is shown in the filling in. Mrs. C. Vanderbilt's shawl is a magnificent example of Venetian point in relief, as it is picotée, or raised in spots with button-hole stitch.

The exhibition is rich in Flemish laces. Mrs. R. M. Hunt is the owner of a beautiful flounce of old Flemish, open and cobwebby in texture. The point de Brabant, lent by Mrs. Astor, the point de Flanders, of Mrs. Seligman, the point de Bruges also belonging to her, that also of Mrs. William Butler Duncan, all make evident their family relation through the filling in of the Brussels stitch.

The point de France, point d'Alençon and point d'Angleterre alike depend on the slight variations in the stitches and the different methods of combining the design on the foundation. But slight examination, bearing a few fundamental points in mind, is sufficient to identify the various laces, point d'Alençon,

nificance of the design more apparent. The divergence which the Flemish laces have made into our modern Brussels point and Valenciennes is easily seen by considering the point de Brabant of Mrs. Astor, which distinctly marks the very separate use of the two stitches.

#### COSTUMES.

The room devoted to costumes has been arranged with an eye to picturesque effect, and makes an entertaining part of the exhibition, far beyond the merits of the collection. The most striking objects in the room are the wax figures in peasant costumes. Here are Swiss and Italian girls and a Norwegian maid in her gay-beaded bodice at her spinning-wheel. It seems unfortunate that more colonial costumes could not have been brought together. There is one figure that seems to have been combined, since she wears a picturesque Tyrolean bonnet of green crêpe. The cloak, however, is made of white silk painted in prim garlands, such as was worn about 1770. There is an old wedding-dress of white satin with embroidered front and huge puffed sleeves and short waist, belonging to Mrs. John Kingsland, that was worn in 1819, and is altogether the best specimen shown of our early costumes.

silver, picked out with red and set with colored stones, is one of the most beautiful costumes shown.

Many of the articles are so hung that only the beauty of the stuffs can be seen, and many of these are superb. Two costumes mark the extremes of attire. One is a complete dress of grass worn by the Sandwich Islanders, a most ingenious and serviceable garment. The other is a green gauze court dress in which appear all the resources of modern embroidery, although it is not a modern dress. The ornament consists of a row of lilies around the petticoat. These are of shaded white and green silk appliqué, embroid-



VASE WITH FIGURE DECORATION AFTER DE NEUVILLE. "MOLIÈRE AND HIS BROTHER AUTHORS."

LENT BY D. COLLAMORE & CO. TO THE PEDESTAL FUND EXHIBITION.

ery being used to carry out the design in perspective. The long slender leaves which form the tablier are outlined in chain stitching, and the shading is washed in in sepia. The dress is very curious and worth examination. Between these two extremes are Russian, Greek, Highland, French, Moorish, Japanese, Turkish and Zuni costumes, all of more or less interest. The success of this exhibit is chiefly due to the work and taste of Mrs. Leavitt, Mrs. Harrison, and Miss Rosina Emmett.

#### THE EXHIBITION OF ARMS AND ARMOR.

The arms and armor have been arranged by Mr. Sarony in two large trophies on either side of the door at the end of the corridor. A Persian gun belonging to him with beautifully inlaid stock and engraved and damascened barrel, is one of the finest objects in the exhibit. A Japanese kriss owned by W. M. Chase, and a Mexican (Aztec) dagger, are among the other weapons of most interest from a purely artistic point of view. Some will, however, find the sword and pistols belonging to Miss F. B. Austin and Miss H. E. North the most interesting articles of all, because they saw service in the Revolution and the war of 1745. The large collection of swords—French, Scottish, German and others, including a Dominican machete, a Hindoo khouttar and Persian and East Indian daggers, belonging to William Hall Wickham, is re-enforced by Mr. Sarony's Javanese and Persian blades, and Mr. Chase's Spanish bull-fighters' weapons. Specimens of armor, shields and helmets, Eastern and European, are contributed by Mr. Wickham, P. Lorillard Ronalds, and others.

#### THE EXHIBITION OF STAINED GLASS.

All but two or three pieces of the American stained glass in the improvised window before referred to are of extraordinary merit. The female head "Among the Vines," copied in glass by L. C. Tiffany & Co., from a drawing by F. S. Church, is as successful an attempt as has yet been made in mosaic work to reproduce the color and modelling of the human countenance. The process of moulding colored glass so as to produce a satisfactory appearance of relief when seen by transmitted light is not yet well understood. What the difficulties of this method are may be guessed from an inspection of the small head in translucent ivory by Mr. Riordan in the lobby connecting this room with that in which the fans and miniatures are arranged. The carving of this ivory appears by night, when it is lit by reflected light, very curious and not at all artistic. By day, however, when the light comes through it, it is very pretty. Working in moulded glass, for which the mould has to be prepared in advance, it would be impossible to achieve as good a result as has here been obtained by gradually cutting away the ivory and tinting it as it was held up to the light. Mr. Tiffany's window has been made from picked pieces of glass in which the color and veinings of the material happened to be so disposed as to give the appearance of a face. It is in some sort a freak of nature as well as a work of art. In a smaller screen by Mr. Tiffany he has permitted himself the use of enamel paint to help out his copy of a much smaller figure of a fire-worshipper designed by Robert Blum. The best part of this is, after all, the flames and clouds of smoke which are imitated to perfection by the vari-colored glass. This and the "egg-plant" screen on the opposite side show that, in naturalistic design, the subjects that are best suited to glass are those in which accidents of texture and color and form count for a good deal. As a rule, when severe design is required it is better to use the well-known classic or Renaissance forms for the mosaic glass and depend on enamel paint for figure work, as has been done by Mr. Riordan in the vestibule light above Mr. Tiffany's "egg-plant" window. These two, in fact, show what are in ordinary circumstances the best effects that can be got in stained glass of the modern kind. The large "peacock" window, by Tidden & Arnold, of Brooklyn, designed by Mr. Locke, comes between the two, as it is more decorative than the one and more realistic than the other.

Two beautiful little paintings on clear glass, in which the painting is helped out by the use of the yellow stain of silver, are lent by the Moore & Clarke Company. They are late German sixteenth-century work, and show the perfection of painting on glass. In Mr. Riordan's work the painted figures are

temporary, as there was not time to finish or to fire them.

#### THE EXHIBITION OF ORIENTAL ART.

Three cases of Oriental art objects have been placed in the picture gallery, and the room opening out of it is filled with similar treasures. A selection from Charles A. Dana's fine collection of Chinese porcelains occupies one of the cases in the gallery. The principal specimen shown is a large iron-rust vase or water bucket, said to be older than the Ming period. An engraved white vase and another with landscape and figure ornamentation are ascribed to this finest period of Chinese art, and there are half a dozen or more pieces of solid color glazes of exceptional purity and richness. In the case containing General Grant's elaborately decorated gold and silver caskets presented to him by London, Edinburgh, Glasgow, and Ayr, which is also in the picture gallery, there is the celebrated bronze vase, with a turtle and dragon in high relief, which was presented to him by the Mikado; and two other cases contain objects from the collections of James F. Sutton and the American Art Association. Mr. Sutton's exhibit contains some remarkable specimens of old black lacquer and a rock-crystal ball six inches in diameter. Some splendid specimens of Chinese porcelain and old enamel are among the contents of the American Art Association's case. It also holds a medium-sized lacquer box and tray decorated with a landscape and a figure holding up a large bell, the equal of which is probably not to be found in this country. Mr. Joseph exhibits in the same room two grand old Japanese porcelain vases of unusual size. They are of the rare Kaga black ground variety, with bold floral decoration, and figures painted in medallions. A pair of beaker-shaped vases of similar character is shown with them. The same exhibitor sends, among other important specimens of Chinese porcelains, a superb vase of turquoise blue, claimed to be the largest specimen of its kind known; a unique pair of large turquoise kylin on finely chased metal gilt stands; and two very handsome large dishes of the "famille verte," with profuse figure decoration.

In the room devoted particularly to Oriental art, Japanese and Chinese objects are still the most attractive. The First Japanese Manufacturing and Trading Company occupies one of the walls with a case which holds a superb collection of porcelains, cloisonné enamels, metal work and lacquer. An old iron Saké kettle is ornamented with a finely wrought spray of flowers. A koro or incense box is covered with antique Chinese patterns inlaid in gold. A fine old gourd-shaped Hirado vase has conventional peonies and dragon, exquisitely drawn, in red. An old cloisonné brazier and a bottle to match are perfect as to color.

A set of eight plates in T. A. Kirby's loan illustrates the process of making Japanese cloisonné enamel. They are all of the same design, a small bird like our quail under a spray of flowers and grass on a blue ground. The first shows the design sketched on the smooth brass. In the second, the wires which are to hold the different colored enamels have been fastened on to these outlines. In the third, part of the cells thus formed are filled with enamel, while others still remain empty, and so on. Among the most beautiful specimens of porcelain in the exhibition, though they are, of course, very small, are some snuff-bottles also belonging to Mr. Kirby. Two are excellent imitations of agate. One is of a fine celadon color and one a rich "sang de bœuf" glaze. Other snuff-bottles are of carved red lacquer, lapis lazuli and jade.

Few collectors have ever seen finer specimens of this latter material than the three belonging to Brayton Ives. The finest, as to size and general appearance, is a handsome vase decorated with gold rings for handles and mounted on a carved teak-wood stand. It is of a clouded gray marked with emerald green spots. More costly, doubtless, is a carving of a bull in a clear, waxy white jade, while the third specimen, smaller than either of the others and of a green color not uniform, is yet very richly carved with a gourd vine and fruit. The swords exhibited by Mr. Ives show the very highest quality of metal work in gold, silver and bronze. Several are those "bijoux du suicide," as De Goncourt calls them, the delicious little sabres with which their owners were to commit hari-kari, if occasion required. One, thirteen inches long, has a scabbard of silver carved into the repre-

sentation of a flowing sea in which gold and silver fishes disport themselves. Another scabbard is in imitation of a rotten piece of wood, through the cavities of which a snake crawls in pursuit of some insects. Another has fine carvings in ivory, of a snail, wasps and locusts applied on its silver scabbard. Of long swords, one with scabbard and hilt in greenish lacquer is ornamented with two cats in colored silver ready to pounce upon a group of rats in silver and gold. A nobleman's sword, worn on state occasions in honor of the Tycoon, has a solid silver hilt and scabbard with long panels representing water with carp and other fishes in gold, silver and black metal. Outside the panels are carved small twigs of willow.

Numerous small jars, vases and cups of the finest Chinese decorated ware are lent by William L. Andrews. A sacrificial cup, of the old consecrated form, with pretty little dragons climbing upon the handles, is of the old famille verte colors—green, dull purple, blue, yellow and white. A snuff-box in turquoise blue of the texture of orange peel has delicate little landscape drawings in the same range of tints in panels bordered with gold. A mandarin vase, a grotesque incense burner, and a baby's rattle in porcelain are also included in this collection, together with thirty-seven pieces of rose-back and egg-shell porcelain, and "grains of rice" and "reticulated" ware.

Mrs. Lockwood de Forest sends some curious pieces of Nepalese and Indian metal work, and fifty old Arabic tiles from a mosque at Bagdad are contributed by Mr. De Forest. A. A. Vantine & Co. have some splendid old rugs and embroideries from Anatolia, Persia, Lahore and Daghestan, and Herter Brothers lend a superb pair of large vases of Goroso bronze.

#### THE EXHIBITION OF ABORIGINAL ART.

No part of the exhibition is more suggestive than this. In the midst of work crude and childish there are startling evidences of higher forms of art, which, whether regarded as purely native or as betraying alien influences, present problems not easy of solution. In the New Mexican pottery and work in stone there are figures as thoroughly Egyptian as if brought from the shadow of the pyramids. There is a jade mask, the workmanship of which is not only beautiful, but the face is distinctly Chinese in expression. A drawing of a vase from the Peabody Museum of Ethnology is classic, not only in form, but in ornamentation. The grotesque shapes in clay are thoroughly mediæval in spirit. There is a bottle with a grotesque head for the stopper that might belong to the thirteenth century, so much does it resemble the work of that period in the new Viollet-le-Duc collections of the Trocadero. A larger vase, whose curious shaped cover is a mass of grotesque heads, not only preserves this character, but is elegant in form. A vase of red clay is covered with fine incised work, which is decidedly Moorish in spirit. There are smaller specimens of glazed pottery among the Zuni vases which are in all probability quite modern, and in the collection of Mr. Savage the Guadalajara ware, also glazed, might belong to our own time.

The Zuni basketry in design and coloring exhibits great refinement. The North American Indian work in beads shows surprising instinct in color, such as we do not usually attribute to savage tribes. A small skin garment is embroidered in the usual form, that is to say, the ornament extends in bands down the arm and in a sort of "bretelles" over the shoulders and down the back. These are embroidered in pink and blue beads, the tints being as perfectly in tone as if chosen by a Parisian milliner. In a man's war shirt the decoration is in white picked out with red, and with just enough yellow added to be felt, but yet subordinated to the general scheme of white and red. In the Zuni blankets red and blue are combined not only in harmonious tints, but in a most striking arrangement of geometrical forms. The silver ornaments cut out of silver coins by the Iroquois Indians, belonging to Mrs. Erminie Smith, are clever specimens of work, and the Tuscorora flag with appliqué designs suggests the advance of civilization as seen from Broadway windows. One of the fine collection of pipes, belonging to Oscar Sachs, shows an ingenious design worked out by cutting and running molten lead in the channels. Mr. Savage's collection of arrow-heads, used in salmon fishing by the Indians in Oregon, is one of the finest things in the exhibition.



# DECORATION & FURNITURE

## FRENCH VIEWS OF THE AMERICAN HOUSE.



CERTAIN advantage is doubtless to be derived from seeing ourselves occasionally as we appear to the foreigner, who from time to

time comes among us to gain a sensation from the contemplation of our rapid growth and the vagaries into which it leads us. Even when our visitor is but a flippant and superficial Gaul, bent mainly on amusing himself at our expense, or, perhaps, on paying for hospitalities accepted by him with a few words of ironical praise, something may always be learned from him, if not by his European readers, at any rate by ourselves. Such a person is M. G. de Leris, who has been giving the subscri-

ers of the "Revue des Arts Decoratifs" the benefit of his American experience in a series of articles on the American house, its furnishing and decorations, and the manner of life of its inmates. M. de Leris appears to have left us with pretty much the same ideas concerning our civilization (if he will allow us to use the term) which he had before coming here. He plainly looks upon this country as a vast desert wherein some millions of commonplace human beings pass their utterly uninteresting lives, but where some beginnings of better things, due to French influence, are already to be noted. M. de Leris found that we import a good many objects of French manufacture, spoiled, as he tells us, in the making to suit our barbarian tastes. He has come across a few French workmen employed in Tiffany's and other establishments, and learned that they have been constrained to do for us the worst rather than the best they knew how.

He has seen some indigenous wood-carving from Cincinnati, which he assumes to be of rather questionable taste. He has been a guest in houses where solid silver

plate shone on the sideboard, while the dining-room floor was covered with a home-made rag carpet. He has evidently studied the stage setting of some of Augustin Daly's comedies, and considers it to be fairly representative of the better sort of American interiors. 'Tis a frightful jumble that we present to his eye of



DESIGN OF DRAWING-ROOM CARPET.

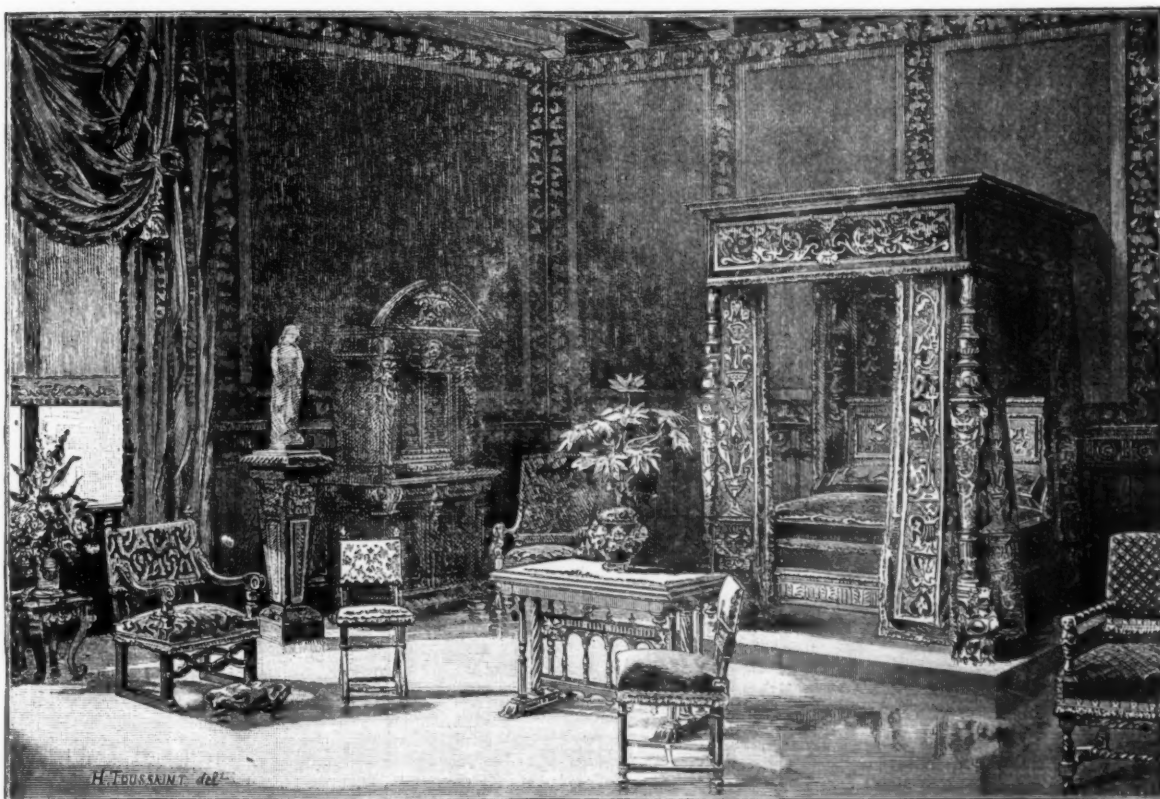
mingled luxury and discomfort, shabbiness and ostentation, a conspicuous lack of taste in the ordinary appointments of the household, with a growing apprecia-

tion of works of art and of what he says we call, in obsolete French, "objets de vertu." He is severe upon some of our social customs, such as the "kettle-drums," at which he has known the gentlemen to drink twenty or thirty cups of tea each in order to oblige the ladies, the fair one who serves out the greatest quantity of the beverage being adjudged a prize of substantial value. Such little observations as these, strangely superficial or curiously mistaken as they seem to us, we should welcome, because, after all, they are sufficiently near the truth to convey to us a wholesome lesson. We have no right to expect of the chance traveller profound and just generalizations based on wide and accurate knowledge. It is enough that we should learn from him what strikes his unaccustomed eyes as tasteless or unreasonable—matters which in most cases we have trained ourselves to ignore, but in which he finds proof of that innate savagery with which he has always credited us. He may draw obviously wrong conclusions; he may even observe falsely; but in reminding us that things to which we have become indifferent by custom are painfully apparent to others and should be to ourselves, he is doing us an essential service. And it does not matter that his own countrymen are often, at the present day, as strangely irrational and tasteless as ourselves. We may forgive him and allow him to hold on to his illusions, while he kindly eradicates ours.

Thus we see, for example, that M. de Leris thinks that our tastes run, as a rule, toward crude and violently opposed colors. We know, as a fact, that our people are every day learning to appreciate tone and harmony in coloring as well as purity and brilliancy; but we have only to look around us to see the reasons for his impression. Loudness and glitter are still the rule, and quiet and harmonious assemblages of colors are the exception. He finds that people are beginning to consult the various hand-books on decoration, that have been published of late years, and

that from them and the magazines of household art a great deal of good advice, sufficiently detailed to be of real service, may be obtained. Their counsels, however, are seldom strictly observed, and the results are not always what they should be.

Let us follow M. de Leris through what he has seen of the average American house. After the "hall, a great vestibule furnished with care, more decorated



BEDCHAMBER IN FRENCH RENAISSANCE STYLE. BY DROUARD.

than are our antechambers," the dining-room engages his attention. The hand-books, he says, recommend that a gay and comfortable appearance be given to

this room, and that the decoration should be sober. If light tints are preferred, pale yellow of different shades for the walls and ceiling and small mouldings or borders of dark maroon are chosen. The furniture in this case is of wood of its natural color. But a more sombre tone, he says, is generally used, and flat tints, principally of red, brown and dark blue are the most common. Meanwhile wall papers printed with floral designs are frequently employed, and cretonnes are fastened on the middle of the panels, while plinths and friezes are painted in oil in another tone. Of wall papers he has noted the present fondness for those of Japanese manufacture, which, we may remark, is a reasonable predilection enough. The hangings are sombre, the double portière on the one side in green serge, perhaps, with a trellis in blue, and flowers and leaves outlined in some pale color. The furniture is in oak or ebonized wood; the chairs strong but clumsy, covered generally with leather. The massive table rests but rarely on a carpet covering the entire floor, but "oftenest on a movable rag carpet." One wonders from what unique example this general description has been drawn, and yet there is much in it that may fairly be said to apply to the average American dining-room.

The subject of the table service gives M. de Leris occasion to describe the wonderful profusion of flowers with which it is just now the fashion to load, not only the table itself, but also all parts of the room, on what we may call state occasions. Of the equal or greater profusion of silver, he has some remarks to make which, while not complimentary, are perfectly true. He finds too much display of the mere weight of metal. The forms are heavy; the designs copied from modern French work (bad enough itself) or from the Japanese, are not improved in the transfer; and

fashion and the caprice of the mistress of the house are the sole rules admitted. Light tones of pearl-gray, of pale buff, of tender green and rosy white ("like the inner lining of some lovely sea shell" he quotes from some "manual") are the tints in use. A frieze of flowers and butterflies and portières of gray stuff with bands of robin's-egg blue or "gaslight" blue, complete the "harmony." Does not all

principles of composition and color are applied to the furnishing and decoration of apartments. Lastly, each room in a first-class house is taken separately and its proportions and physiognomy, as well as those of every article which it contains, or should contain, are minutely described. In some introductory chapters, a general view of past and present styles in furnishing is given, and suggestions are offered for the future. The bulky volume of four hundred and seventy pages is illustrated with fifty-two full-page plates and more than two hundred and fifty cuts incorporated with the text. Stuffs, ironwork, glass, ceramics, carpentry, wood carvings, marble work, all the things that go into a house or form part of it, are considered in this treatise, which may be taken as summing up all that has been written in France upon these matters and much that has appeared elsewhere. To fully review such a book would require many pages. Therefore we shall confine our remarks upon it to those portions most likely to interest the general reader—certain passages of the introductory chapters and of those in which the author describes Parisian interiors of the present time.

To begin with, M. Havard finds the same fault with the commercial spirit of the age which every one, all over the world, who cares for art has found with it. In all former periods, as he says, a man's surroundings, whether useful or decorative,

were the outcome of his needs and aspirations; but at present that is by no means the case. Unable, as a rule, to choose for himself, he puts himself into the hands of an upholsterer whose one idea is to get his customer to take and pay for the goods which he has in stock—goods of which the designs were copied perhaps from works of former ages quite unsuited to ours, or devised to suit the foreman's idea of what the manu-

this remind one strongly of the works and pomps of the Fifth Avenue upholsterer?

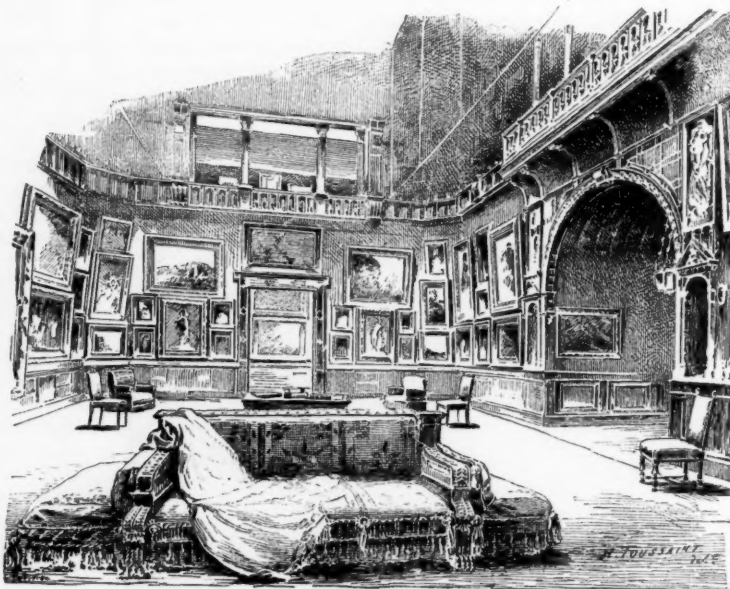
M. de Leris apparently has seen none of our handsome old colonial mansions, none of the pretty homes which tasteful people have made for themselves, none of the ambitious houses erected by architects of talent for people of almost unlimited means. But the spirit of his remarks would apply almost as well to these as

to the average house which he has attempted to describe. As he says, the faults still most generally committed are those which have been over and over again pointed out in periodicals like *THE ART AMATEUR* and by good professional decorators, architects and others who have nothing to gain by making sale of great quantities of heterogeneous materials. We have too many things, too much color, too much furniture; we sacrifice quality to quantity; we have not yet found out that in household art, as in all art, enough is better than a feast; and we attend hardly at all to the general effect. It is rare to see a house which has any character, if it be not the general character of senseless profusion and disorder. We maintain, however, that even this is preferable to the reign of dulness which we have suffered from and which still exists in some quarters in France as well as here. It is easier to eliminate than to produce, to tone down than to tone up; and we may be in a fair way after all to learn how to provide pleasant and wholesome homes for ourselves.

#### "L'ART DANS LA MAISON"—ART IN THE HOUSE.

HENRI HAVARD is about to take on his shoulders the mantle of Viollet-le-Duc and to give the world a complete dictionary of furniture and decoration; and, as a foretaste apparently of what is to come, he has issued through the publishing house of Rouveyre & Blond, of Paris, under the title given at the head of this article, the most comprehensive essay on modern and ancient house furniture with which we are acquainted. He has studied the subject under three different aspects. The materials, the modes of working them, and the principles of construction are treated of first. Then certain general prin-

facturer will think his friend the upholsterer can sell to the majority of his customers. In either case, not only are bad and unsuitable designs forced upon the unlucky purchaser, but his house, if laid out by an architect, is planned so as to require as many articles of as many different styles as possible; for it is the architect's interest for his part to keep on good terms with a large number of houses in each branch o



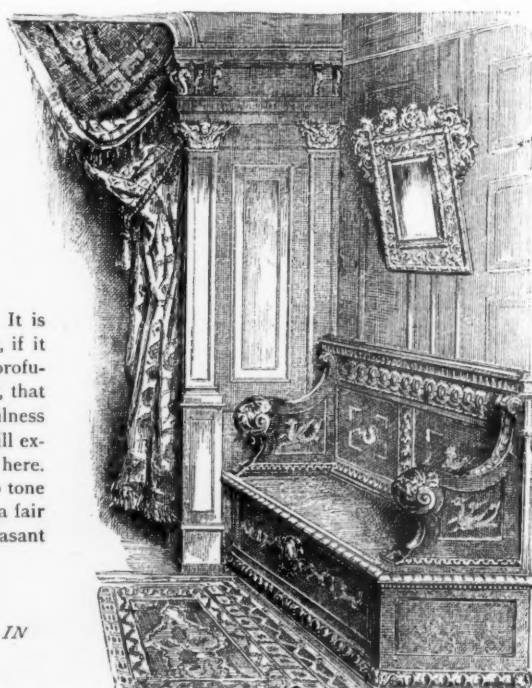
PICTURE GALLERY IN WILLIAM H. VANDERBILT'S HOUSE.



CORNER OF DRAWING-ROOM WITH MOVABLE DECORATION.

there is too much of it. He approves the work in oxidized silver and copper beaten out by hand, which has lately been introduced, as affording a needed variety of color and of form.

The absolute change of decoration on passing from the dining-room to the drawing-room or parlor strikes him as odd. Here there are no more flat and sombre tints, natural colors of wood and rigid lines;



CORNER OF ANTECHAMBER IN A FRENCH HOUSE.



trade. There is no remedy for all this but the employment of a really competent and honest person or the possession of good taste and the necessary knowledge one's self. The aim of M. Havard's book is that which THE ART AMATEUR has always had in view, namely, to enlighten the reader on the true principles of decorative art, on the use and abuse of various materials, on the elements of style, and so to enable him to suit himself in his surroundings without being subject to the interested caprices of the up-

In passing to this point it is well to notice the author's distinction between fixed and movable decoration. It is a distinction of great importance, the simple fact being that movable decoration may almost be said to be an invention of our days, rendered necessary by our migratory habits and by that passion for constant change which from various causes has become part of the character of our century. By movable decoration M. Havard means such articles of furniture, bric-à-brac, hangings, pictures

and accessories of all sorts as either in themselves or by intentional arrangement may serve to decorate a room. By fixed decoration, on the contrary, he understands that which is proper to an interior of some architectural pretensions—mural paintings, panelled woodwork, and the like, having a direct and necessary connection with the proportions of the room itself, its doors, windows, and other permanent features. This last is more solemn, of a monumental character, and should always be designed and carried out by an architect or other skilled person; but the other sort of decoration should always display the personal taste of

of a still more retiring sort of permanent decoration. The walls in this case appear to be covered with a dark stuff quite plain; the ceilings are simply decorated with a few painted lines; the woodwork is of the plainest. But by the judicious use of framed engravings, faïence, arms, an old Venetian mirror, and a few other things of the sort, an impression of richness and variety is produced at the same time that we are informed as to the habits and preoccupations of the owner of the apartment. In this way,



SIDEBOARD WITH ORNAMENTS OF GILDED BRONZE.

holsterer, and without incurring the risk of making gross mistakes, or of giving himself and others pain by unforeseen combinations of lines or colors, often the reverse of agreeable.

Our ancestors, says M. Havard, would have furniture cut to their pattern and not such as was fitted to a vanished generation. The word "antique," if applied to their belongings, seemed to them uncivil. Hence, everything which they had in their houses was of one kind, was in harmony. They could with difficulty comprehend what we mean by having in one small house a Japanese room, a Moorish room, a Gothic dining-room, perhaps, and a classic library. They were people who had a character of their own and wished their houses to fit them no worse than did their shoes. To-day every man is supposed to be able to make himself quite at home in another man's house on the moment, even if that other should have been a dead man for twenty centuries. As we do not lack in other matters tastes and requirements distinctively modern, our author naturally thinks that we are not

without them in this important matter either, but that we have been prevented from gratifying them by the influences referred to above. The most interesting portion of his book is, therefore, that in which he shows by examples how it is possible for a man of strong will and refined taste to have everything that he needs of modern pattern, exactly proper for a person now alive.

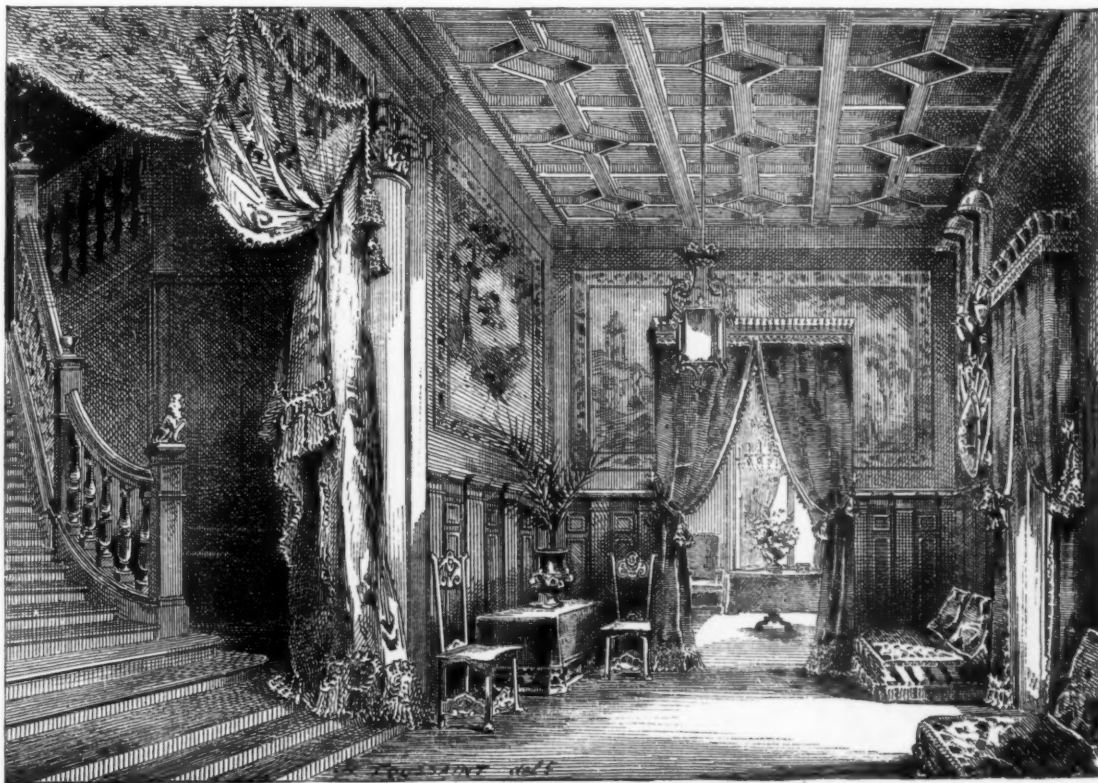
the occupant of the room, and nothing can be worse than to intrust it to a professional "fixer up" of such odds and ends as it is mostly composed of. Furthermore, M. Havard holds, with reason, that it is not well to attempt to combine the two. If, as must generally be the case in our days, we depend much on furniture and movable objects for the satisfaction of our tastes, our walls should be treated as simple backgrounds for these objects, painted a modest color or very sparingly decorated, and the woodwork should, also, be simply treated. How many interiors, now covered



CORNER OF ANTECHAMBER IN A PARISIAN HOUSE.

it is possible for a man to indulge any real taste which he may have for the antique; for he will have real antiquities, not modern imitations "adapted to our times," and if he cannot use them he will place them where they may be looked at without being in the way. M. Havard condemns, on the contrary, among

other survivals of what is not fit for our needs, the habit still prevalent in France of arranging window curtains and portières in fixed folds, which, as he says, gather dust and maintain in the chamber stagnant layers of air decidedly injurious to health. The plea that these lambrequins and looped-up abominations are in some style of the past which the upholsterer wishes to reproduce, seems to him decidedly invalid. The use of stained-glass screens instead of semi-translucent curtains, where the object is simply



ANTECHAMBER IN THE HOUSE OF M. COLIN, AT PARIS.

with florid wall-papers and loaded upon those with plates, plaques and trophies of arms, would be improved beyond recognition by a strict application of this rule! In one of M. Havard's illustrations it is easy to see that a staring pattern on the wall would throw the whole arrangement into hopeless confusion. In another illustration an example is offered

to moderate the light, gain color, or shut out a disagreeable view, has his warm commendation. We give one design, out of several in the book, which appears to us handsome though needlessly Gothic in feeling and treatment. It is for a border of colored glass merely. Of such a border to a large window he remarks that while it diminishes agreeably the ap-

parent size of the opening, it serves as a well-contrived frame for the view through the transparent centre. "In the dining- and smoking-rooms, where hangings should be banished as much as possible on account of their absorbing the odors of meats or of tobacco, stained glass may replace with advantage curtains of all sorts, large or small. Finally, where draughts are to be dreaded, a screen of glass is a much more effectual safeguard than a movable curtain."

The great fireplaces with correspondingly big and highly decorated mantels, which some of our architects are so fond of copying, get small praise from him. Empty, they create terrible currents of air; filled with fuel in combustion one cannot approach them under pain of being roasted. Modern improvements in heating apparatus, the small size of our rooms and their comparative impenetrability by the outer air, make great chimneys ridiculous; but of moderate size, they are preferable to stoves and heaters, and they should be the places most highly ornamented with permanent decoration in carved wood or marble or metal.

On the subject of the modern antechamber, the equivalent to our "hall," and the "parlor" which, following the English and Dutch and, one might say, the American fashion, he would like to introduce in France, M. Havard is no less eloquent than sensible. In this room simplicity should reign supreme. It should be well lighted; but the wall coverings may be of a dark tone "which gives a severe, discreet and reserved character to the decoration." A parquet floor or a sombre carpet is recommended. The wall should be panelled to the height of a yard with oak or walnut framed with sober mouldings. Above this a velvet paper, unfigured, of a deep red, green or maroon color relieved by a darker band of the same color, will serve to give the parlor "an aspect at once austere and distinguished." The chairs in oak or walnut, which may affect the style Louis XIII. with square and upright back, covered with maroon, reps or cut velvet, should match in color the window curtains of reps or velvet and the dark band serving for frieze before spoken of. The table should be of the same style as the chairs, and may be covered with an Eastern carpet which will give a little gaiety to the room. A vase in faience or in copper repoussé with natural flowers is considered permissible. The garniture of the mantel should be composed of "one of those little clocks called religieuses and of two candelabra in copper, or two lamps, simple but in good taste, and no other furniture." Here, it is plain, our author departs from his two principles of not admitting modern-antique furniture and of having every-

thing express the personal tastes of the master of the house. But this parlor or antechamber is semi-public, and must be treated almost as a part of the exterior rather than of the interior of the house. We give some of the designs which illustrate this chapter (pages 50 and 51) and which show that M. Havard

ent objects. The artistic disorder not to be admitted in the grand salon gives its distinction to the little. It is the room for curiosities, if there is no other, for ivories, inlaid cabinets, enamels, and so forth, all of which must be exposed freely or, if put away in glazed cupboards, or cases, it is good taste to leave the key in the lock. Woodwork painted or lacquered gray or white and touched with gold, white satin, cretonnes and the like, give an appearance sufficiently familiar and gay.

Pass to the dining-room. Whether round or with right angles, our table may be longer by one-fourth than it is broad. Each person sitting down to it should have at least two feet of room, and the back of his chair should be two yards from the wall. So much precise and useful knowledge gained, let us turn once more to the decoration. A thick carpet M. Havard will permit to keep our feet warm, but no other stuffs. His modern ideas of hygiene force him to discard

the "verdures de Flandres," tapestries or textiles of any sort. Like sponges they become impregnated with all the emanations of the kitchen, and they end by giving to the dining-room the odor of dinners past and gone. He would have no noise, no distractions. A good dinner must be enjoyed in silence. Hence the open fireplace with its crackling logs must be banished from the dining-room, and a stove or heater of porcelain must replace it. Nothing antique, either Gothic or classic, will he hear of. Such a decoration frames in badly the essential piece of furniture "which, when ready for the combat, is of a modernity radical, complete, absolute." He is all absorbed in this combat. On the table, as much silver, crystal and porcelain as you please, but nothing to catch the eye elsewhere. A paper in imitation of stamped leather, a few pictures of easily understood subjects, painted windows of the same character,



"WINTER AND SUMMER." DESIGNS FOR DINING-ROOM WINDOWS. BY MIKEL.

has here been simply recounting the general ideas of his neighbors on the subject.

In his general description of a salon suitable for the greater number of fine modern houses, M. Havard is quite happy. Very lively colors and floating and waving lines are proscribed. Everywhere are sober tints, restful for the eyes, and absorbent of the light; everywhere are lines straight and calm, which cannot vex one's mind with meanders and combinations difficult to follow. A fine tapestry or a piece of damask of large design framed in by sculptured wood, may form the principal element of the decoration. A sculptured cornice, ornamented with festoons and dentils, relieved with a few lines of gold, brings the walls into accord with the ceiling, divided into caissons colored a neutral tint and of about the same "value" as the woodwork. A grand lustre in bronze, or in crystal of severe form; curtains of velvet or damask; doors in dark wood, carved and touched with gold; and a fireplace "un peu vaste," in colored marble, surmounted by a decorative painting, not by a mirror, complete the decoration of what would doubtless be an imposing though perhaps rather gloomy room.

"Substitute a brocatelle for your damask," says the author, "in that case; lower a little the color of the woodwork, or paint it gray, relieved with plenty of gold; decorate the doors with paintings of flowers, emblems, trophies; gild the dentils of the cornice, and for ceiling substitute a painting in the taste of Le Brun, or Restout, or Coypel, and you will thus gain in magnificence what you will have lost in discretion." But it seems that we fall again into copying the past, and on reading farther we find that we must consider the apartments of reception altogether as strongholds of past styles. Indeed, this cannot be otherwise, for in "fixed decoration" as in architecture we have not yet evolved a style of our own. If we will be modern here, we must do as we do elsewhere, and make the furniture itself the ornament. In this case, given the fauteuil, the "véhicule de la conversation," all the rest will follow from that. A thousand little articles, coquettish, slim, graceful, elegant, accompany it, and attest the existence of a feminine imagination young and active in the house. The tête-à-tête, the marquise, the vis-à-vis, the rocking-chair, surround it, and not only by their varied forms, but still more by the variety of their coverings, please the eye. A centre-table with flowers and consoles are allowed, but no ink or paper, no work or work tables, no books or journals. The grand salon, it must not be forgotten, is still the place of ceremony in which people must do nothing but talk, and nothing can be allowed which might divert them from this duty.

The little salon is another affair. "Consecrated to more familiar reunions" its modernity is more marked. But this modern character does not result, the author tells us, from forms essentially new, but rather from an ingenious eclecticism which assembles in a narrow space a thousand differ-



DESIGN FOR A PLAQUE.

Chinese or Japanese lacquers—these are the things with which the modern dining-room may be most properly decorated.

We cannot at present follow M. Havard through the bedroom, the boudoir and the working-room or library, though we give illustrations of an "archaic" bedchamber, which he does not recommend, and of a leather-covered library chair, which he does, and we have been compelled to say almost nothing of the largest and perhaps the most useful portion of the book—that treating of the working of different materials. But what we have found space for will suffice to give some idea of its comprehensiveness and of the modern spirit in which it is written. Hardly will M. Havard consent to go farther back than the last century for anything. So far back he is often obliged to go, for in our own century, up to within a few years, but little that is good has been produced.



STAINED-GLASS WINDOW BORDER. BY MIKEL.

ing modern-antique furniture and of having every-



## Correspondence.

## DECORATIVE PAINTING.

INSTRUCTION FOR THE DECORATION OF VARIOUS MATERIALS  
FOR THE ADORNMENT OF THE HOME.

**MANY INQUIRERS.**—No practical handbook for amateurs equal in value to Miss Blanche C. Seward's daintily printed little volume has hitherto appeared on either side of the Atlantic. It is published by L. Upcott Gill, London. In the following extracts our correspondents will find answers to questions such as we have received from them from time to time.

## PAINTING UPON LACE.

This work is an imitation of the old Cretan laces, which were made with colored threads arranged as patterns upon a black or white ground. It is executed with water colors, and used for furniture lace or as trimmings to dress fabrics. The colors are made fast by the use of a fixative, and though they will not stand washing, they will not take hurt from atmospheric causes. To paint: Use veloutine as a fixative, moist water colors mixed with Chinese white or body colors, red sable brushes, and work upon Yak or Cluny lace of good designs. Stretch the lace and pin it down to a drawing board, so that every part of it is quite secure. Select the colors to use, and where they are to be applied, and over every place that is to be painted lay on a wash of undiluted veloutine. When that is dry, make a wash of Chinese white and veloutine, pass that over the parts already sized with the veloutine, and then paint the lace with bright colors in a set pattern. To make the colored design: Take the pattern woven in the lace as the starting point, and color it so that its chief lines are brought out by the shading more prominently than its secondary. Use light blue, vermilion, crimson, or gold, for the chief lines; green, dark blue, and dull red, for the secondary. The more broken up and diversified the coloring, the better the effect. The colors used are yellow vermilion shading to dark crimson, old gold-colored yellows, yellow and olive greens and cobalt and Prussian blues. Lay them on without shading, mix them with Chinese white and veloutine, and see that they are thoroughly absorbed into the material. Metallic colors, such as gold and silver powder, can be applied in the same way to the lace.

## PAINTING ON SILK AND SATIN.

The first question that presents itself is the choice of the silk or satin. With regard to color, for silk, all shades of white, from cream white to pink, and from lemon white to yellow, are suitable, but not flake white, which is crude in tone, and does not contrast sufficiently with the white paint which is laid upon it. Beside white, yellow, of an old gold shade; blue, such as is known as sky blue; green, of the shade of eau de Nil; and cinnamon reds, all look well. The brighter tinted colors are not suitable for backgrounds, as they are too vivid in tone to show the beauty of the painting; and should a dark background be desirable the following colors will look better than bright tones: For blues, Oxford and navy blue; for reds, maroons and very deep cardinals; for greens, olive and sage green; for browns, burnt Sienna and Vandyck brown; for purples, madder and plum colors. The same remarks as to color apply to the selection of satins, except that a pure white in satin is always admissible, and that the colors are so much softer in this material than in silk that they can be used of brighter tints.

The silk, as to texture, should be of a close and even make, not much dressed, and not corded. The satin should be cotton backed, without wooliness or irregularities upon its surface, and firmly and well woven. Both are the better for a sizing passed over before they are painted, to take away the dressing upon their surfaces, but unless this is done with care, it will tend to cockle the material, which is one of the worst errors in the working. Previous to sizing, stretch the silk in an open frame, such as is used in woolwork, or if that is not to hand, on a drawing board, and lay a piece of tissue paper between the silk and the board. Take great care to stretch the silk evenly and to attach it firmly—any error in the stretching will result in unevenness to the silk, and can never be remedied. To size: Take an ounce of Nelson's gelatine, and place it in a tall gallipot just covered with cold water, leave it for an hour, pour off the cold water and add a pint of boiling water to the gelatine, which stir and dissolve quickly in the water; run the mixture through coarse muslin to strain, and while still hot apply it to the silk. Take a clean and small-faced sponge, dip it into the hot gelatine, and thoroughly wash over the surface of the silk; do not make it too wet, but rub the mixture well in, and leave no place untouched, as such places will show when the gelatine has dried. Rub with a piece of soft silk, and leave the silk stretched until it is perfectly dry; then rearrange it, should it require restretching. The same mixture can be applied to the satin; but as upon satin every mark will show, great care is needed.

Commence the painting by arranging the design; draw this out upon a piece of paper, and should it be for a fan, be careful that the largest portions are not sketched in so that they come upon the ribs of the fan mount. As a fan leaf is a segment of a circle, it is easy to draw each leaf or rib upon the paper, and to arrange the design so as to avoid as much as possible the plaits that must be made in the silk after it is mounted. If the design is for a piano front, arrange it so that it commences at one side and falls across the space, and not so that it is evenly placed in the centre. If it is for a sunshade, use large flowers, such as Gloire de Dijon roses, chrysanthemums or passion flowers; place them in the centre of one of the segments and bring a few leaves and trails over into the next segment and across the mount. For a screen, the painting can be either in the centre, or from the side; for a mantel border, it looks better broken up into irregular sprays or springing uprightly from the bottom, instead of arranged as a continuous centre spray.

Trace the outlines of the design on to the silk or satin. Use tracing paper, red carbonized paper, and a fine knitting needle; clean the carbonized paper before using it, and be careful not to press it upon the material, as all marks will show upon it.

The manner of painting has now to be decided. It can be done in two ways. The easiest and the one chiefly employed for decorative objects is to mix Chinese white with the other water colors, and by so doing to turn them into body colors, and produce an effect by this means without great labor or skill. The disadvantage of this style of painting is, that it is liable to crack when used upon fans or other articles that are not stationary, but it is quite sufficient for sunshades, muffs, dress trimmings, or piano fronts, and is better suited for these articles than more minute and carefully finished work, as it is much more effective at a distance.

The second kind of painting is simple water color. The effect of this can only be attained by great proficiency in the art, and by working up the colors patiently; the last tints and the higher lights are added in body color, but the chief painting is kept to ordinary moist colors. Landscapes, sea views, Watteau groups, and all fine work, can only be effectually done in this manner, as the delicate shading required in them is not possible in body colors. The best fans, oval fire-screens, and tops of glove boxes, are generally so painted.

To paint with body color, the materials required are—Chinese white in bottles, the ordinary moist water colors, ox gall, veloutine, red sable brushes, palette, distilled water, to which a little sugar has been added, and some spare pieces of silk or satin, on which to try the effect of the various shades of color before using them upon the actual material. Always put the color to be used on

to the palette before mixing it with white or other colors, and keep that left in the pans perfectly clean, or the shades will become dirty and muddled together, and prevent true coloring. Be careful that the Chinese white is not too dry, as it will then cake and rub off at the slightest touch; add veloutine to it before using, should it on trial come off from the spare silk, and rub it well up with a palette knife to make the mixture perfectly smooth. Commence by laying a coat of Chinese white, mixed with veloutine, over the whole design; lay on rather fully, but without streakiness. Thin it with turpentine should it look too thick, and while it is still wet, color some of the tints required into it. Thus, for an apple-blossom design, rub a little carmine on to the palette, soften it with white, and tint the petals with it before the Chinese white is dry. Work into the leaves chrome yellow and burnt Sienna for the yellow shades, and terra vert for the green; mix these with white, and lay them on as broad shades, and following the growth of the leaves; while these colors are drying, attend to the grasses, ferns, and leaves in shadow. These, upon fans, are frequently painted in soft grays, yellow browns, and other plain shades, so as to appear behind the more prominent objects. Being already tinted with the Chinese white, these background objects require simply glazing with one color. Purple madder, crimson lake, and brown pink will produce deep-colored leaves; Indian yellow and burnt Sienna, light decayed leaf colors; verdigris, a bright green; and black, mixed to a gray with white and carmine, a soft lavender tint, much used in background leaves. Lay the above-mentioned colors over the white ground as even tints, and do not attempt to shade them. For the second painting, return to the petals, and put in the chief shadows. In apple blossoms, the shadows near the centre of the flower make with touches of chrome yellow and white, and in other parts with a warm gray, slightly tinged with carmine. Touch up the brightest lights with a little pure white, and use pure carmine to the deepest parts of the flower; put in the stamens with chrome yellow, deepened with orange chrome; add a little ox gall if the paint is thick, but work with the veloutine mostly, as the properties of that megilp act as a varnish and a dryer. Work in the shadows on the leaves with Prussian blue and black, mixed with raw Sienna and Indian yellow, and brighten their high lights with yellows or verdigris mixed with Chinese white. Do not attempt minute shading or stippling, but soften each color, and let them run together. Mark out the stems of the group either with greens or browns, and let an occasional touch of light red, Indian yellow, or black, throw up the even surface. Finish the painting by tracing with a very fine camel-hair brush the veins of the leaves, stamens, and pistils of flowers, and any fine grasses or tendrils. Never apply to the design a shade that has not been tested on the spare silk or satin, and do not attempt minute coloring.

Among the best flowers to select for light grounds are yellow, pink, and deep crimson roses, with leaves inclining to yellow, green, and brown shades; dog roses, lilacs, both white and colored, wall flowers, apple blossom, and piceotes of various shades with strongly marked lines on their petals. For dark silks and satins, chrysanthemums, Marguerite and yellow daisies, fox gloves, forget-me-nots, and double cherry. When painting in such deep shades as are required for crimson roses and brown wallflowers, a slight glaze of cobalt over some of the petals of the roses, and of cream white over the wallflowers, will help to produce the velvet-like appearance of the subjects.

Body color painting on satin will allow of even less shading than upon silk. White satin will not need a ground of Chinese white, as it will be sufficient to mix it and the veloutine with the first tints on the flowers and leaves; but this ground color is necessary upon dark satins, and must be laid on in such a manner that the satin is not visible beneath it.

Birds, butterflies, ladybirds, flies and insects are great accessories to any painting; they are treated as already mentioned, but the brightest tints in the color box are employed to paint them in, after the layer of Chinese white is put on.

Gilding is often added to increase the effect of body-color painting; it is not very suitable when used about flower subjects, except when it is laid upon dark backgrounds and as a help to yellow daisies, or to mark out the ears of wheat, or to bring into prominence blades of grass.

## PAINTING ON STONE.

Stone of a porous substance cannot receive either oil or water colors until its absorption has been stopped. For water-color paintings upon small and fine stone, take white of egg and well saturate the surface with it; when thoroughly dry, execute the painting with body colors and varnish with white spirit varnish. For large paintings in oils prepare the stone as follows: Melt an ounce of pure white wax, and while it is warm mix turpentine with it until it runs easily and yet is thick; add a small quantity of sugar of lead, and a large quantity of French oil varnish, so that a liquid is made. Brush this on to the stone before it has cooled, and paint over it with the ordinary oil colors mixed with varnish. The preparation will make the ground color of the work, or a ground color can be painted in over it with some deeper shade.

## PEBBLE PAINTING.

For a small cost, a pretty ornament for the drawing-room can be made by painting pebbles, either in oil or water colors, with flower pictures or landscapes, while the collection of the pebbles for the purpose of decoration, and as souvenirs of a visit, will add to the pleasures of the seaside trip.

The pebbles selected should be well-shaped ovals, as free from holes and cracks as possible; their size is a matter of indifference when they are collected for no particular purpose; but when required for letter-weights they should be large, and when used in numbers for inlaying, of two or three set shapes and sizes.

The pebbles can be painted upon their rough outside, and this plan, as entailing no expense, is generally adopted for paper weights; but when something superior is wanted, either for inlaying a table or box, or for a really handsome weight, the pebble is cut horizontally through in two equal parts by a lapidary, and polished. A smooth even surface, free from all holes, may be thus obtained, and a handsomely veined margin of stone can be left round the painting, which much enhances its beauty.

For a rough surface, first thoroughly wash the pebble and dry it, then fill up any small holes with a mixture made of parchment size and whiting; apply this with a palette knife, put it on smoothly, and when thoroughly dry, rub it down with sand-paper so that its surface is on a level with that of the pebble. Paint over the surface with a mixture of Chinese white and water-color megilp, for water-color painting; or with flake white (oil color) and gold size for oil painting. This surface painting or ground color is intended to stop the absorption of the color into the stone, and when a porous stone is being worked upon, requires to be applied several times. The ground color applied and dry, take a lead-pencil and trace out the chief lines of the drawing upon the pebble, and then paint in the ordinary manner. For water-colors use illuminating colors, and add Chinese white and megilp to them. Do not attempt much shading or stippling, and work in the shadows and lights with a broad smooth touch. Put the work by for a day to allow the colors to dry completely, then retouch the lightest and brightest places, and deepen any shadows. Allow the work to dry thoroughly, and then varnish with mastic varnish. Apply one coat of this, let it thoroughly dry, and rub it down with a silk handkerchief and the palm of the hand; then apply a second coat, and rub smooth in the same way, finishing by rubbing over a little mutton fat, and rubbing it off again. When painting in oil colors, thin them with Robertson's medium and varnish, as in water colors.

When painting the polished smooth pebble, no mixture of parchment size or whiting will be required, and the stopping

color need only be put on once, and then so that a handsome margin of pebble is left round the picture. When the pebbles are not very even and will not rest steadily upon the table while being painted, take a cardboard box slightly larger than the stone, cut its sides down so that it is about an inch higher than the pebble, fill it with slightly damp sand, and work the pebble down into it until the top of the box and the top of the pebble are upon a level. Cut a piece of thin cardboard the size of the box, make a hole in its centre the size of the picture to be painted, and lay this on the surface while painting. Thus the sand will be kept from shifting or from dropping upon the work.

Amateur carpenters can turn pebble painting to great decorative use by hollowing out places to receive the cut pebbles in the lids and sides of boxes and in the centres of brackets or picture frames; while the more ambitious can form handsome table tops by letting the pebbles into the wood after arranging them in size and color so as to produce a geometrical or arabesque design. The wood enclosing them should be stained black and polished.

## INDELIBLE PHOTOGRAPHS ON TEXTILE FABRICS.

**SIR:** In THE ART AMATEUR for November is mentioned a banquet given in London to Henry Irving, at which were doilies with photographs of actors printed thereon, and the idea is conveyed that such work had not been done in this country. Three years ago I commenced printing photographs, principally on silk and linen handkerchiefs, for Christmas gifts. The work being done by the flatotype process, the result is a picture which is indelible, as it is formed in metallic platinum, which can be reduced by only one known chemical substance, namely, aqua regia.

H. A. KIMBALL, Concord, N. H.

## BOOKS ON STEEL ENGRAVING.

**J. S. E., Louisville, Ky.**—The only books we know of on steel engraving are Blanc's "Grammar of Painting and Engraving," price \$4.50, and Ruskin's "Lectures on Metal Engraving," price \$1.50. These can be obtained of Scribner & Welford, 743 Broadway.

## OIL-COLORED PHOTOGRAPHS ON CANVAS.

**PHŒBUS, Milwaukee.**—There are various modes of producing photographs on canvas direct (which we give as produced in Newman's manual), but the difficulty of removing the fixing agent without long soaking becomes troublesome. In the method we are about to explain, the enlarged picture is produced, fixed, and perfectly washed upon a plate of glass, and is then transferred to canvas, removing all risk of the fixing agents coming into contact with the canvas, and giving certainty of permanent results. The enlargement is produced in the camera on collodion, the general process resembling that of producing a large transparency on glass, the film being then lifted from the glass and transferred to canvas. The details of the operation are as follows: The collodion must possess a good body. If it be prepared expressly for this operation, it should not possess less than ten or twelve grains of pyroxylene to each ounce of solvents. A good commercial sample of bromo-iodized collodion may be used, to each ounce of which five or six grains of pyroxylene—or, rather, we believe, papyroxylene—are added. Any of the known modes of producing a good positive image on collodion may be employed, but the following details will answer best: Remember at the outset that the important point in the character of the transparency is that it shall be thin, delicate, bright and clear, so as to form a good picture when backed up and viewed by reflected light. In producing it, the idea must be constantly kept in mind that a picture to be looked at, not to be looked through, is required. There should be no trace of fog; the highest lights must be perfectly clear, bare glass; and from that the more gradation, of course, the better. Excite the coated plate in a strong bath, say from thirty-five to forty grains per ounce, slightly acid with nitric acid. The time of exposure should be short. A short immersion, which leaves a portion of the iodide and bromide unconverted into salts of silver, is the essential condition of brilliancy and freedom from foggy deposit. A moderately full exposure is desirable; the developer consists of

|                      |              |
|----------------------|--------------|
| Pyrogallol acid..... | 1 grain.     |
| Citric acid.....     | 1½ grains.   |
| Water.....           | 1 ounce.     |
| Alcohol.....         | quant. suff. |

Great care must be exercised not to carry the development too far, as over-development causes the detail to appear buried, and only visible by transmitted light. Fix with hyposulphite. If the chemicals are in good condition and the development is rightly managed, a picture of good quality and satisfactory warm brown color is produced without toning. The prepared canvas, as sold ready for the painter, is employed. The somewhat greasy and repellent or waterproof surface requires first of all to be removed. This is effected by means of a warm solution of common carbonate of soda, applied with a piece of flannel. After well scouring with this solution until clean water flows freely over the surface, it is thoroughly well rinsed, and allowed to dry. The glazed surface of the prepared canvas will now have acquired a matt surface of slightly absorbent character. This is then treated with a warm weak solution of gelatine, containing from ten to twenty grains to an ounce of water, applied with a sponge, and suffered to dry. The canvas prepared in this way may be kept ready for use. The collodion enlargement having been fixed, toned, and washed, is now placed on a levelling-stand, and a strong solution of citric acid in water—the exact strength is unimportant—say thirty grains to an ounce—is poured over it, and allowed to remain a few minutes. The action of the citric acid is twofold: it restores the toughness of the film, which has become somewhat powdery in character from the action of the mercurial solution; and it loosens the film from the glass. After a few minutes the citric acid solution is poured off the plate, and preserved for subsequent use. The film is now very thoroughly washed under a tap for five or ten minutes, during which time it will have become completely loosened from the glass, upon which it will readily slide about. Should it not become loose during the washing, it must be again treated with the citric acid solution, and again washed. If a tardiness to loosen be noticed, the edge of the film may be lifted, and a gentle stream of water suffered to run underneath. A sheet of tracing-paper the size of the plate is now taken and placed upon the film. If two persons can be engaged in the operation, some little trouble in subsequent operations will be saved, if the tracing-paper is first wet and suffered to expand; each person then taking hold of two corners, the tracing-paper is gently laid upon the film. If one person only is engaged in the operation, the tracing-paper is more easily managed dry in the first instance, as there is less difficulty in handling it so as to get it down flat on the film when a large plate is used. One edge of the collodion film is then turned over the tracing-paper, and the whole, paper and film adhering, lifted by a sliding motion off the glass, and placed, film down, on the prepared canvas. It is then covered with blotting-paper, and thoroughly well rubbed down; the tracing-paper—which has simply served as an aid to lifting the film, and, by its transparency, permitted the position of the image to be seen in placing it on the canvas—is then lifted away, and the transferred film left to dry. When dry, this film adheres so perfectly to the prepared canvas that it cannot even be scraped away without injuring the surface of the canvas. It cannot be

removed without scouring with hot water or a hot solution of soda. The head and such other portions of the figure as may be desirable can be thus transferred to the canvas, and such other portions as may be required can easily be painted in by the artist.

#### DESIGNS FOR BUTTER PLATES.

C. P., Boston.—We publish on page 55 a set of six butter-plate designs, which will probably serve your purpose. They may be painted as follows: Coreopsis: Ground, steel gray; flowers, orange yellow with centres of violet of iron. Trailing arbutus: Ground, deep blue green; flowers, carmine A shaded with carmine 3. Violets: Ground, Chinese yellow; flowers, deep blue green and carmine A. Wild rose: Ground, reddish brown; flowers, crimson lake and white shaded with crimson lake. Wild coreopsis: Ground, turquoise green; flowers, orange yellow shaded around centre with violet of iron. Harebell: Ground, deep blue green and carmine No. 3; flowers, carmine A and deep blue-green. For leaves in all the designs use grass green and orange yellow shaded with brown green. For bluer shades use apple green with emerald green.

#### SUNDRY QUERIES ANSWERED.

SIR: Can you tell me how I can obtain the deep rich crimson grounds we see on Dresden china? What is the name of the color, and how applied in order to get the smooth, soft even appearance? (2) Please give me the colors of the mountain ash. (3) I have a piece of china which has been painted and fired and has a brilliant glaze. Can I gild it now on top of the paint and then fire again and burnish? AN AMATEUR, Columbia, Tenn.

ANSWER.—It is not possible in this country to get the same effects exactly as are seen in the Dresden china. The reason is

## New Publications.

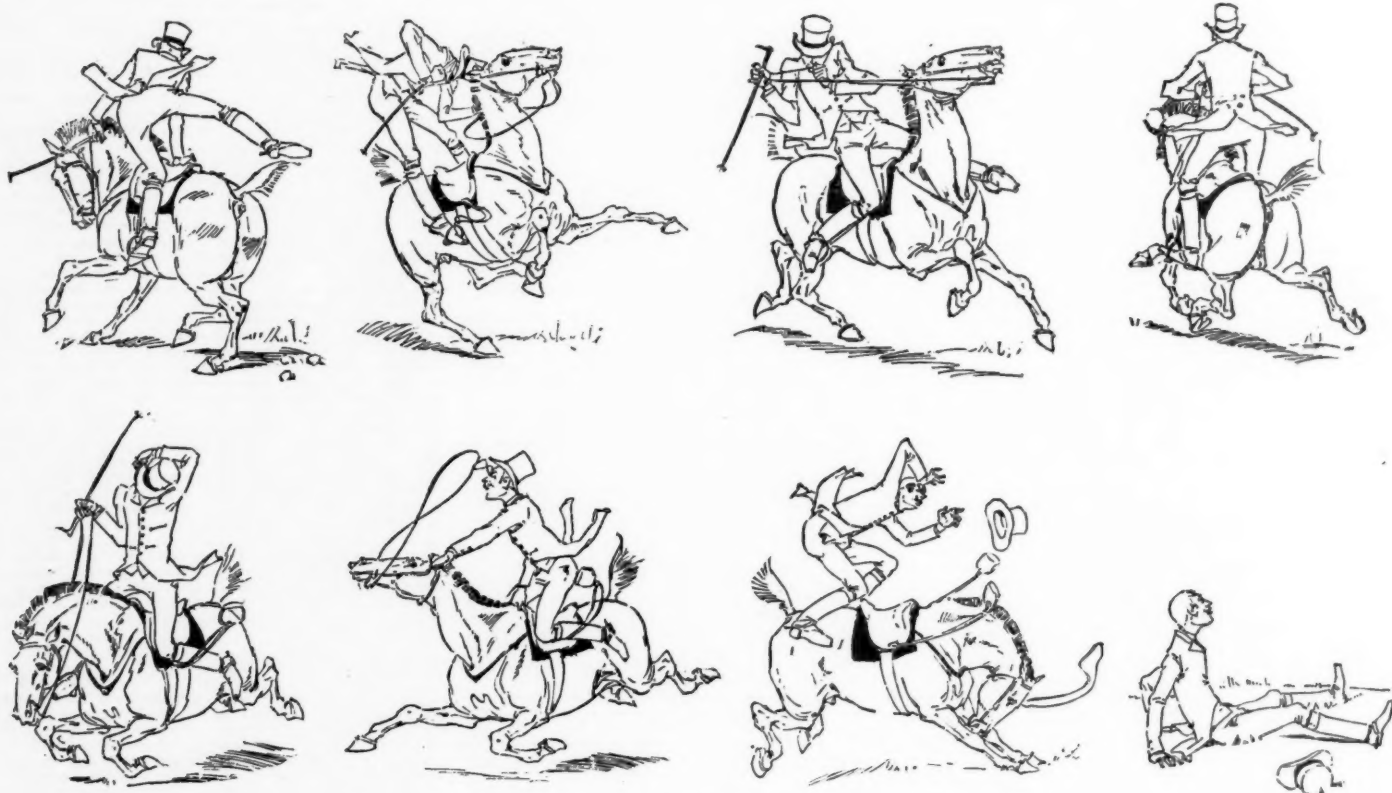
#### "L'ART."

THE etchings of the last quarterly volume of "L'Art" are not, taken together, quite equal to those of the three or four volumes immediately preceding. That is to say, they are a little below the highest possible level of excellence in a periodical publication. Some of them are, however, equal or nearly equal to the best. The portraits after Franz Hals etched by Courty, and the group after Vandyck by Louis Lucas, are among the best. Mlle. Léonie Valmon's two etchings after Lapostolle's pictures, "Le Canal de Chantenay à Nantes," and "Bateaux à Rouen," are also to be praised for delicacy and conscientious finish. To most subscribers, however, the volume will be welcome more for its sensible and valuable reading matter and for the beauty of the engravings inserted in the text than for its etchings. An essay on Byzantine art and its influence on the art of Western Europe promises to be very interesting to all those who like to follow up the steps by which classic traditions have been moulded into the later styles. It is written by Antoine Springer, and is fully illustrated with engravings after antique miniatures and paintings on vellum. "Charles Le Brun," by A. Genevay, is a highly satisfactory study of the life of the great historical and decorative painter and his influence on the decorative art of his time. His efforts to encourage and protect French workmen, his assumption of the direction of the Gobelins, and other remarkable points in his career, are recounted in a sober but pleasant style. Accounts are given of his best foremen of the two kinds of tapestry manufacture, "haut lisse," and "basse lisse," of his draughtsmen, sculptors, and other assistants. The illustrations to this article are both numerous and remarkably good.

profile of a Doric capital from the Parthenon, lines of arches from Venice and Verona, figures from Egyptian wall-paintings, Assyrian bas-reliefs and Greek vase-pictures. These are all well and clearly drawn and of good size. The exercises ought to quicken the appreciation of beauty of line in nature and art as well as lead to considerable skill in outline drawing, if faithfully followed up.

THE RENAISSANCE OF ART IN ITALY. BY LEADER SCOTT. New York: Scribner & Welford.—So soon after the publication of Mr. Symonds's exhaustive treatise on the Italian Renaissance, one might suppose that it would be superfluous to print in English another work of almost equal size on the same general subject. But the quite different aim which Mr. Scott has had in view is his sufficient excuse, even if the Renaissance were not just at present the absorbing topic which it really is. Mr. Symonds's work is analytical, critical and judicial. It describes not only the art, but the manners, the literature, and the religion of the time, and it passes sentence upon all. Mr. Scott's book is more of a pictorial history of the fine arts only during the Renaissance period. It traces the rise of Italian art from the Byzantine and Romanesque church edifices of northern Italy, their sculptures, paintings and mosaics, to the time of those artists—Donatello, Botticelli and others—in whom Mr. Ruskin and his followers see the culmination of Christian art, and so on to the rise of those whom our author, as well as most other people, considers the really great artists—Raphael, Michael Angelo and their contemporaries. There is little that will be absolutely new to the reader of many books of this sort; but the value of the work arises from its being a fair substitute for a whole library of others. The illustrations are numerous and very good.

AN OUTLINE HISTORY OF PAINTING. BY CLARA ERSKINE CLEMENT. New York: White, Stokes & Allen.—This is a rather dry compendium for the use of young people, for



HUMOROUS DESIGNS FOR PEN-AND-INK DECORATION.

PUBLISHED FOR MOMUS, SING SING, N. Y.

that they have not the same facilities here for firing the china, consequently the same results cannot be produced. The best deep crimson for a background is the carmelite; if used properly and made very dark in tone before firing, a beautiful smooth, rich tint may be obtained. A great deal depends upon the way this ground is put in. In the first place, more oil should be used than for ordinary painting. Enough color should be prepared to cover the whole ground at once, and balsam of copaiba and turpentine should both be used. It is also important that the color should be thin enough to flow readily from the brush. A very good blender is made by using a ball of fine soft jeweller's cotton tied up in soft India or raw silk. This is used very carefully for blending and to remove inequalities from the surface. For grounds, in general, the powdered colors are considered the best. (2) To paint the brilliant tone of the mountain ash berries use orange red. (3) It would be hardly safe to regild over the paint and fire again and burnish, in the way you mention. Such gilding is always done better by professional gilders, especially where a large surface is to be covered. Home attempts are rarely satisfactory.

#### THE KAPPA DESSERT PLATES AGAIN.

SIR: The directions for painting the Kappa series of plates say "outline distinctly." Will you please tell me whether it means that every plate is to be outlined in the same color, to render them uniform, and, if so, what color? The directions also say mix flux with the grounding color. I sent for a bottle of it, and it came to me in powder. Is it in the proper condition for mixing with the tube colors? AN AMATEUR, Columbia, Tenn.

ANSWER.—Use the same color (either black or very dark) to outline all the designs. Purple added to dark brown 17 (one part purple and three parts brown) is suitable for outlining. Powdered flux is good. Take out the quantity to be used and rub it down on the palette with the palette knife dipped in spirits of turpentine. When it is perfectly smooth it is ready for mixing. See answer in the October number for an explanation of the use of flux.

The Della Robbia family receive renewed attention at the hands of MM. Cavallucci and Molinier. Several of the designs inserted in his "Book of Truth" by Claude Lorraine are reproduced in an excellent manner by photography. The accompanying article is by Madame Emilia F. S. Pattison. She labors to prove, with conspicuous success, that these drawings were not made from nature, as has long been supposed, but were done by Claude from his finished pictures as an instrument of identification. Hence the name of the book, "Liber Veritatis," does not mean, as Mr. Ruskin seems to think, that it contains the studies of natural fact on which Claude based his other work; but solely that it afforded a means to distinguish his real works from false imitations of them.

The series on the "Frontispieces of Piranesi" is continued. A collection of letters of artists and amateurs, handsomely framed in eighteenth-century borders, contains epistles of Courbet, Ricard, Mlle. Duménil, Viollet-le-Duc, the Brohans, Rachel, Carpeaux, Grétry and Delacroix. Matteo Civitali is treated of by Charles Yriarte; the "Engravers of Medals of the Renaissance," by Ch. Ephrussi; and some antique Italian saddles in embroidered leather, by Emile Molinier. The volume is rich in articles interesting to the collector of coins and medals, there being a series on the principles of art of the ancients in the composition and decoration of coins, and one on the French die-sinker and engraver of medals.—[J. W. Bouton, New York.]

#### LITERARY NOTES.

EXAMPLES FOR ELEMENTARY PRACTICE IN DELINEATION. BY CHARLES N. MOORE. Boston: Houghton, Mifflin & Co.—Mr. Moore is instructor in drawing and design in Harvard University. The plates composing the bulk of his book are intended to afford materials for elementary practice in drawing, and are derived from both natural and artificial objects. The selection of subjects has been well made, including, as it does, the spiral outline of the nautilus-shell; the outline of a leaf of the crowfoot, a spray of lilac, a shoot of holly, a twig of oak, the

whom it is said to be, in part, intended; but as a text-book for students who want to be able to glance quickly over the entire history of art from the earliest period to near the present, it is very well arranged. Considerable space is given to classic and early Christian art, though but little to Gothic, and the greater part of the book is devoted to the great periods of painting in Italy, Germany, Spain and the Low Countries. Two or three chapters are given to what the author calls the modern school of painting in France and England, the account of which is carried no farther than to the death of Landseer. The engravings are not specially good.

RED-LETTER DAYS ABROAD. BY JOHN L. STODDARD. Boston: Jas. R. Osgood & Co.—A gilt-edged edition on heavy paper of Mr. Stoddard's charming notes of travel in Spain, to Ober-Ammergau and to the cities of the Czar makes a most appropriate holiday book. It is fully illustrated with wood-cuts of the sort with which we were familiar in the magazines of eight or ten years ago, good of their kind and very well printed. There is a flavor as of old magazines about the text as well, which, nevertheless, will, no doubt, be agreeable to many readers.

THE FORGING OF THE ANCHOR. SIR SAMUEL FERGUSON'S fine poem has been taken up by Cassell & Co. as a fit subject for illustration and fine book-making. Its many lines seem rather out of place upon hot-pressed paper, with a dainty illustration to each half dozen of them. The pictures, by Glindoni, Hatherell, Overend and other rising English artists in this line are very pleasing and well engraved. The poem has a double advantage over some others which have been subjected to this treatment; it is full of picturesque suggestions, and it is not already as well known as it deserves to be.

HISTORICAL HAND-BOOK OF ITALIAN SCULPTURE. BY CHARLES C. PERKINS. New York: Charles Scribner's Sons.—Whatever may be said of our own accomplishments in art, it must be allowed that we are doing our best to transmit to posterity our ideas about the art of former times



and other lands. Here is a hand-book of 432 pages in which those who have not read of them separately or combined in some one of a score or more lately published works, can learn the principal facts about Ghiberti, Donatello, Cellini, and Michael Angelo. A distinguishing feature is an appendix containing a list of Italian marbles in various public and private galleries of London, Paris, and Berlin. It has also an index of towns, and an index of artists' names. The engravings are poor.

**CHILDREN'S THOUGHTS IN SONG AND STORY.** Words by LOUISE BLAKE.—Designs by WILSON DENEZA. Cassell & Co.—The newest style of children, who can distinguish peacock-blue from old-gold, have here their thoughts put into rhymes and themselves put into pictures. The author is delightfully ungrammatical, and the artist does not pretend to be able to draw, yet each, as the boys say, makes "a very good fist" of the business in hand. Children will like the book and understand it, and there is a good deal of fun in it for grown folks, too.

**FOUR LITTLE FRIENDS: OR, PAPA'S DAUGHTERS IN TOWN.** By MARY D. BRINE. New York: Cassell & Co.—The possibility that New York City might perhaps furnish a theme for

anywhere. The treatment of the foliage and of the roots and trunk, and several views of the entire tree in different stages of a drawing, are given in each case.

## BOOKS RECEIVED.

**MICHAEL ANGELO.—A DRAMATIC POEM.** By Henry WADSWORTH LONGFELLOW. Illustrated. Boston: Houghton, Mifflin & Co.

**GUENN.** By BLANCHE WILLIS HOWARD. Boston: James R. Osgood & Co.

**SUNLIGHT AND SHADE, BEING POEMS OF LIFE AND NATURE.** Illustrated. New York: Cassell & Co.

**JINGLES AND JOYS FOR WEE GIRLS AND BOYS.** By MARY D. BRINE. New York: Cassell & Co.

**LITTLE FOLKS.** New York: Cassell & Co.

**THE ALPHABET CHILDREN.** New York: White, Stokes & Allen.

**MUSIC IN ENGLAND.** By Dr. F. L. Ritter. New York: Charles Scribner's Sons.

**MUSIC IN AMERICA.** By Dr. F. L. Ritter. New York: Charles Scribner's Sons.

## THE FEUARDENT-CESNOLA TRIAL.

THE direct testimony of Dickson D. Alley, who, together with the witness Henkel, was discharged from the Metropolitan Museum for telling Mr. Savage, the First Assistant Director, of the restorations he had witnessed, was given in the last number of this magazine. Alley was subjected to a searching cross-examination by the lawyers of the defendant; but his testimony was not shaken. He said that neither he nor Henkel nor Lennon, all of whom were familiar with the restoration processes, were called to testify before the investigating committee. The committee subjected but one figure, No. 40, to a soaking in order to discover whether it was patched up or not. The witness asserted that Mr. Prime and Di Cesnola managed the investigation to suit themselves, and not to ascertain the truth of the charges. He saw Mr. Prime on one occasion take a sponge and a pail of water and brush over the hand and patera which were attached to the figure of the priest, to show that it was all one piece, though he made no effort to separate the bits of stone. He was not even successful in removing the wash which had been applied during the process of restoration.

## WHAT THE MUSEUM PHOTOGRAPHER SAW.

George C. Cox, a photographer, who had been employed to take pictures at the museum both for the authorities and for Osgood & Co., who were to publish an atlas of the collection, said that while waiting for the figures to be made ready for photographing he had visited the repair shop daily, and saw the work of repairing, restoration, and building up which was in progress. He had also seen the bronzes put through their acid baths. The repair-room was kept locked, and on one occasion when Balliard was down-town Mr. Prime visited the room with a party of friends. Balliard was very much offended at this, and had a new lock put on the door leading to the room. He explained that he had no objection to Mr. Prime, who frequently visited the room with Di Cesnola, seeing what work was in progress, but he did object to his friends seeing it. Mr. Cox told of the work that he had seen done—the construction of a new leg out of stone for Hercules, the building up of a new base for the bearded Venus, on which latter figure Mr. Earl Shinn had discovered one finger too many. He called Di Cesnola's attention to this, and the latter had the extra finger removed. He also saw a red ribbon painted about the neck of the sphinx and blue points painted on the sarcophagus. Figures were also cut with a graver by Balliard at his suggestion, so as to bring out the lines more plainly for purposes of photography. Referring to the so-called investigation made after Feuarden's charges, the witness said he did not believe that it was an honest one, so far as Messrs. Prime and Di Cesnola were concerned. The statue with a ball in its hand was in Mr. Prime's room, and Mr. Prime conducted President Barnard, of Columbia College, to it, and putting his arm about Mr. Barnard's neck, said: "I'll show you a statue which, on my word of honor as a man, is just as it was taken from the earth." The day before Mr. Prime had, in the presence of the witness, seen the statue in the repair-room with its head off. The witness offered to show the committee such restorations as he had seen made, including the fixing up of the sarcophagus, but this volunteer testimony was declined by Mr. Prime.

## CHARLES OSBORNE'S TESTIMONY.

Charles Osborne, designer of silverware for the Whiting Manufacturing Company, introduced sketches that he had made in the summer of 1880, and in March, 1881, of the statuette with the mirror. Between those periods the form of the mirror had been changed materially, and so had the general appearance of the statuette, which had been scraped down, until the sharp and well-defined lines of the drapery had disappeared. The statuette of the Egyptian warrior, which was shown in court, was entirely changed in appearance since the witness saw it in 1880. Then the figure was of one color. Now the head and body differ in color, and show that they are of two kinds of stone. The points of fracture now plainly visible did not then show.

## MR. DI CESNOLA'S QUONDAM DISCIPLE.

Alexander D. Savage, formerly the First Assistant Director of the museum and who prepared the descriptive catalogues used there, said that he had charge of the potteries, and selected those which were placed on exhibition. While preparing one of his catalogues he noticed that one of the fingers on the bearded Venus was made of plaster. He called Di Cesnola's attention to this fact, and by his orders Balliard removed it. He also called Di Cesnola's attention to Feuarden's charges that a mirror had been cut into the figure of Venus. Di Cesnola then angrily denounced Feuarden as a fraud, and declared that all his statements were prompted by malice because Feuarden came to this city, and as a dealer in antiquities had expected to dispose of a large quantity to the museum. Di Cesnola, however, told the witness that he had shown Feuarden up, and so prevented him from imposing upon the trustees of the museum. During the summer of 1880 he received from Richfield Springs, where Di Cesnola was spending his vacation, a letter ordering him to refuse to allow any one to make sketches in the museum which were to be for the use of Feuarden, which instructions he obeyed. He also received a letter forbidding him to talk with reporters from any of the papers in the city excepting The Evening Post, which was friendly to the museum. Di Cesnola also informed him that the museum authorities had employed a Mr. Ripley as their special and secret journalist to prepare articles for publication in defence of the museum, and wrote him a letter giving him permission to talk with Ripley. Ripley's appointment had been made on Di Cesnola's advice, and the appointment was confirmed after some considerable opposition by the members of the Executive Committee. While the investigating committee were holding their sessions the witness appealed to Di Cesnola for the truth as to the restorations. Di Cesnola then told him that he had none made, because this plan had been abandoned by all the museums in Europe excepting only those of Italy. Later on, when he acknowledged that some restorations had been made, and the witness called his attention to the discrepancy between the two statements, he said he had acknowledged the fact because he wanted to show Feuarden that he had done as he wanted to, and that no complaints or

charges which Feuarden could make would affect him or make any difference.

Respecting Feuarden's card No. 1, Mr. Savage said that Di Cesnola said to him that the photograph published on that card (showing the statue of the priest without the hand and patera) was a forgery. It is easy, he said, to cut out any portion of the photograph with India ink and then reproduce it without showing the mutilation by the artotype process, as is done on that card. This statement was made to the witness as Di Cesnola's answer to Feuarden's charge, which he was requested to forward to The American Art Review, of Boston, for publication. Regarding the Cypriote vase, which Di Cesnola charged Feuarden with having stolen, he told the witness first that the vase had gone with his collection to London, and since then he had not been able to find it. "I don't want to say that Feuarden stole it, but it is gone," he said. At two other interviews when this vase was the subject of comment, Di Cesnola openly changed Feuarden with having stolen it. Yet a photograph of the vase appeared in an album belonging to the museum, under which, in Di Cesnola's handwriting, was written the fact that the vase was the property of the Berlin Museum. A post-note to the German translation of Di Cesnola's "Cyprus" also contained this information, and did



DESIGNS FOR BUTTER PLATES.

PUBLISHED FOR C. F., BOSTON. (SEE PAGE 54.)



DESIGNS FOR BUTTER PLATES.

PUBLISHED FOR C. F., BOSTON. (SEE PAGE 54.)

a children's book appears to have occurred to more than one writer of late. Here we have Broadway in all its glory, Union Square with Washington's statue, High Bridge, Trinity Church, and other well-known sights of the city, not forgetting the East River Bridge, all portrayed with pen and pencil. The text is, of course, thrown into the form of a story through which four little girls and their grown-up friends wander, and a very lively and hairy little dog frisks and gambols. Santa Claus makes his appearance about the end of the volume.

**DANTE'S PURGATORY AND PARADISE.** Illustrated by DORÉ. New York: Cassell & Co.—This is a new edition of Cary's translation of these famous poems, with Doré's hardly less well-known drawings. It is well bound, printed on fine paper in clear large type, and the text is accompanied by critical and explanatory notes. Few holiday folios are so attractive.

**TREES AND HOW TO PAINT THEM IN WATER COLORS.** By W. H. J. BOOT. New York: Cassell & Co.—Good wood-engravings of branches in full foliage and several lithographs in colors of oak, elm, beech, willow, Scotch fir and ash are given in this little book. The lithographs are mounted so as to be easily detached and used as copies. The pictures are all of English varieties, but they will be useful to beginners in water-color sketching

at the time the charges were made. To this fact Di Cesnola's attention was called, and when asked for an explanation he only remarked, "Indeed."

## WHY MR. SAVAGE RESIGNED.

While Di Cesnola was in Europe, in 1881, the witness, wishing to convince himself as to the truth of the charges of restoration, examined the collection, and found that at least eight of the statues examined had been restored, six of which had been on exhibition. Convinced that Di Cesnola had wilfully misrepresented facts to him, he, on August 31st of that year, resigned his position as assistant director in order to be able to put himself right before the world, he having, in statements made through the press, asserted positively, relying upon Di Cesnola's statements, that there were no restorations in the collection. Subsequently, he had several conversations with Di Cesnola before he finally left the museum. Di Cesnola, in speaking of the missing photograph of the priest minus his hand and patera, had said: "I declare before God and upon my honor that I knew nothing of the existence of a photograph of the priest without the hand and patera." He also asserted that he knew nothing of the restorations, which must have been made, so he claimed, while he was in Cyprus, and made without his knowledge or consent. Witness then called his attention to the fact that some of the statues must have been

restored in Cyprus, because a photograph taken there showed a figure with a nose, one that had been found to be plaster after the statue was brought here, and the figure is now exhibited without that organ. Di Cesnola told him that the first time he knew that any restorations were made in the collection was when he returned from his vacation at Richfield Springs in 1880, and was informed by Balliard that restorations had been discovered. He told the witness that he had ordered Balliard to change all figures so restored to their original condition, and that this had been done, and that the collection was then entirely free from restorations. Upon this assurance was based the interview with Mr. Savage published in The Evening Post denying Feuardent's charges. When he had discovered that he had been imposed upon by the proof of the statements of Henkel and Alley, charging restorations, he renewed the offer of his resignation. Di Cesnola begged him to withdraw it and remain at the museum until after the trial of the Feuardent case. The witness agreed to withdraw his resignation, if Di Cesnola would at once tell the truth about the restorations. Di Cesnola said it would be impossible for him to do this at once. He promised solemnly that as soon as the trial of the Feuardent case was concluded he would tell the truth about all the restorations, would have all the bad ones destroyed, and allow the good ones, such as were legitimate, to remain, and would have printed on cards the truth as to the restorations, to be displayed alongside the figures in their cases. The witness asked Di Cesnola, "Will you include the truth about the sarcophagus of Golgoi?" Di Cesnola replied, "I cannot include the sarcophagus, the restorations on which were made under the supervision of so eminent an artist as J. Q. A. Ward." [Mr. Ward was one of the members of the investigating committee.]

#### MR. SAVAGE "TOO SENSITIVE."

The witness said that he told Di Cesnola that he could not withdraw his resignation unless the truth as to the restorations, and the whole truth, was made known at once. His reason for this course was a desire to refute the mistaken statement he had made in The Evening Post. Before he did so, however, he wished to give Di Cesnola an opportunity to himself tell the truth. Di Cesnola refused to make the statement asked for, on the ground that if he did so he would have to acknowledge defeat and the truth of Feuardent's charges, and so take away the whole groundwork of the defence which he would have against Feuardent. He protested against what he considered unnecessary sensitiveness on the part of Mr. Savage, saying, "You are troubling yourself unnecessarily and too much about trivial matters which do not personally concern you. I alone am responsible." To this Mr. Prime, who also tried to induce him to withdraw his resignation, added similar arguments, supplemented with the statement, "I wouldn't be so sensitive as you are for a great deal." Nevertheless, the witness, finding that he could not obtain from Di Cesnola such a clearance of his skirts as he desired, forced his resignation, and left the museum on December 31, three days after the date on which his resignation was to take effect.

Under cross-examination Mr. Savage said he wrote a letter to Di Cesnola while he was in Richfield Springs.

#### HOW MR. SAVAGE CHANGED HIS MIND.

The letter was read. It was dated in July, 1880, and the writer announced to Di Cesnola the publication in the New York Herald of Mr. Feuardent's charges in THE ART AMATEUR. He spoke of his detestation of Feuardent, was sorry that the days of horsewhipping were past, and concluded by expressing the hope that Feuardent would be crushed. Witness, in answer to inquiries touching it, said that he had written this letter under the impression that Di Cesnola had spoken to him truly. "I did not think," said Mr. Savage, "that he would make me his first assistant, put me in charge of the antiquities, and have me write guide books, and then conceal such restorations from me. I do not want to thrash Feuardent now," he added, in response to counsel. "It

would not be a relief to me now. Toward General Di Cesnola I entertain different feelings from what I then did." The following letter was then read:

#### METROPOLITAN MUSEUM OF ART,

NEW YORK, Nov. 29, 1881.

TO GENERAL DI CESNOLA—Dear Sir: What I am about to say I say in hearty, affectionate and grateful remembrance of all that you have been to me from the first day that I entered the service of the museum, and in full admiration of your signal service to science and your brilliant career in America. When you told me on your return to the museum the second week in October that you knew nothing of the alteration I had discovered, and that it was important to your cause that you should be the first to make them known, which you would do during this trial, I accepted your declaration of ignorance gladly, and was only strengthened in what had been my intention from the outset, to give to my friends as a reason for resigning the interruption caused to my literary work by my studies in the museum. If, however, you discharge the janitor and his assistant for answering my question, "Were there restorations and what are they?" everything is changed. I cannot stand by and see it, especially since I brought him by my question into the trouble. Discharge these two men and you make them your enemies and you make me to be their ardent friend. I shall think of gratitude no longer. Everything, and more than I told you I had discovered, shall be revealed and published wide. Let me beg of you, dear General Cesnola, do not make this fatal mistake. In the memory of your innumerable kindnesses and unflinching courtesy, I am, dear sir, respectfully and gratefully yours,

A. DUNCAN SAVAGE.

The following letter was next read:

#### METROPOLITAN MUSEUM OF ART,

NEW YORK, Sept. 1, 1881.

DEAR GENERAL DI CESNOLA: Yesterday I wrote as follows to Mr. Johnston, now at Nantucket:

"In the first of April, convinced of the existence of an original of Feuardent's card No. 1, which you had pronounced a forgery, I went to Mr. Prime, and said: 'I came to the Metropolitan Museum to devote myself to the study of its Cypriote antiquities as the work of my life. I therefore hold myself responsible, in some measure, for the Cesnola collection, and if your declaration and the photographs in Washington cannot be explained I must resign.' An explanation was given by Mr. Prime which was entirely satisfactory. Last Saturday, however, I discovered something which destroyed the explanation. I shall, of course, not make known the cause of my resignation."

I leave on the last day of September, and only one or two very intimate private friends whom I wish to understand my action in a crisis shall know what I have written to Mr. Johnston as president. I am painfully aware that my course is a desertion of one who has done everything in his power to further my career in the museum, but I must go my own way. I shall always be, in gratitude, yours,

A. DUNCAN SAVAGE.

Richard Watson Gilder, editor of The Century, and Mrs. Lucy W. Mitchell, an expert in archeology, gave evidence as to the general injury to the Cypriote collection resulting from improper restorations. Mr. Feuardent testified as to his business relations with Di Cesnola, and rehearsed at length his discoveries of restorations in the Cesnola collection as told in his contributions to THE ART AMATEUR.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 309—"Jewelweed"—is the tenth of the series of wild-flower designs to be outlined and painted in flat colors. For the buds and the light part of the flower use

orange yellow; for the darker part of the flower use orange red; for the dots on the flower sac, dark red (red brown or violet of iron); in painting these dots it is safer to remove the yellow paint and put the red directly upon the white china. Leaves, medium green (apple, emerald, and brown greens). When dry take out the veining with a sharp point. Stems and veins of leaves, light green (to apple green add a little brown green). Pods, brown green or else the same green as the leaves. For the background add black or neutral gray to dark blue, making a blue gray; use this with flux. Lavender blue (ground color) would also make a good background. Outline distinctly.

PLATE 310 gives the third four of a series of sixteen doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 311 gives four designs for photograph frames, representing harebells, Virginia creeper, carnations, and daisies. Work them in silk on satin, natural colors.

PLATE 312 is a plaque design—"Morning Glories"—published for J. F. L., New York. On a fine French china plaque this design looks well without a background. For the shadows of the flowers use carmine and apple green. For the marking and the delicate coloring of the flower use English rose, in powder, well mixed with turpentine and a drop or two of lavender oil. The calyx and the flower and bud stems are of grass green shaded with brown green. The leaves are deep green; for the first wash use grass green; when thoroughly dry put on a second wash of grass green mixed with a little cobalt, leaving the veins of the leaf in the first pure color. For the shadows use brown green. Then with a fine brush outline all the work with brown No. 17, and deep purple in equal parts.

PLATE 313—Monograms in "E."

PLATE 314—Portions of a lambrequin, French ecclesiastical embroidery of the sixteenth century, now in the Spitzer collection. The smaller stems are of gold thread, and the larger ones are silver outlined with grayish blue.

PLATE 315—"Hickory"—is a design for wood-carving on a panel by Benn Pitman of the Cincinnati School of Design.

PLATE 316 is a conventional design for a wall pocket in repoussé brass, the third of a series furnished by advanced pupils of the Woman's Institute of Technical Design in Fifth Avenue. This design is to be worked in two sections. A sheet of brass, twelve by twelve inches, will be required for the back of the pocket and for the face a piece ten by six inches. After affixing the metal firmly to the working board outline the head with a medium tracer carefully and evenly, and correct all inequalities in the work before proceeding to trace laterally. Do this from centre to circumference to prevent "bucking." Use a broad tool on the large curves, a medium one on the lesser, and a small one for the terminal circles and half circles. Examine the work carefully, and correct all inaccuracies. It is then ready for the grounding. For this design, select a bold, distinct matting tool, and lay in the ground firmly and evenly. Hammer directly around the head first, and more closely than elsewhere. It is well to mat in the entire surface of the larger sheet, even though partly concealed by the front section; work the latter section the same as the other. It is then ready to be trimmed into shape. This the tin-worker will do, and he will also turn the edges and pierce the holes needed. The parts can be joined by brass chain connections; pass a loop of the chain also from corner to corner at the top for hanging.

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THE PLAIN VELVETEEN IN ALL  
THE FASHIONABLE SHADES.

*The glossiness of the pile  
makes it equal in appearance  
to the best Silk Velvet.*



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SHADES.

*If it were not for the price,  
no one would suspect its not  
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*Baveno Velveteen has won the suffrages of all discriminating ladies, and won them on its intrinsic merits. It has a surface which is simply perfect. Being woven from finer yarns than any other make, it is softer and lighter to the touch, and much richer looking.*

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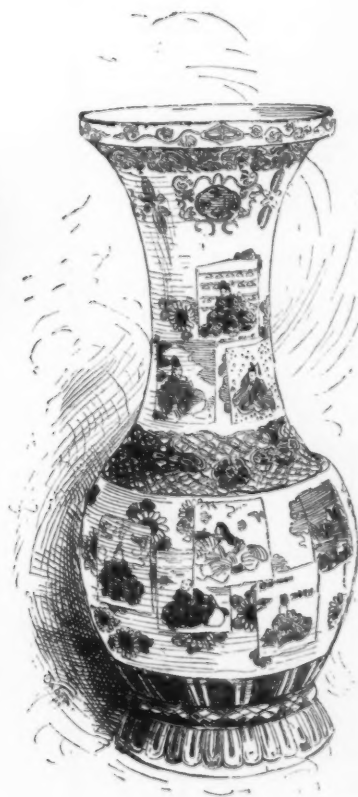
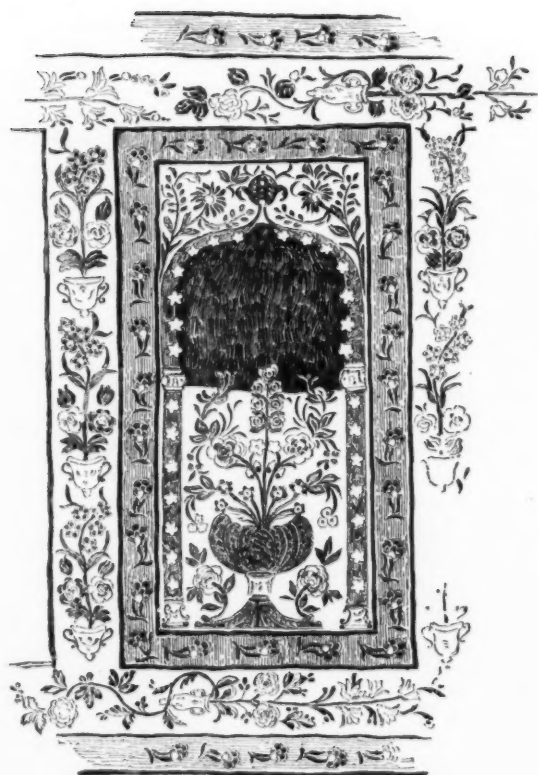
THE TRADE SUPPLIED BY MILLS & GIBB, NEW YORK.





PEDESTAL FUND EXHIBITION SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 2. JANUARY, 1884.



EMBROIDERIES, STAINED GLASS, COINS, AND SATSUMA WARE.

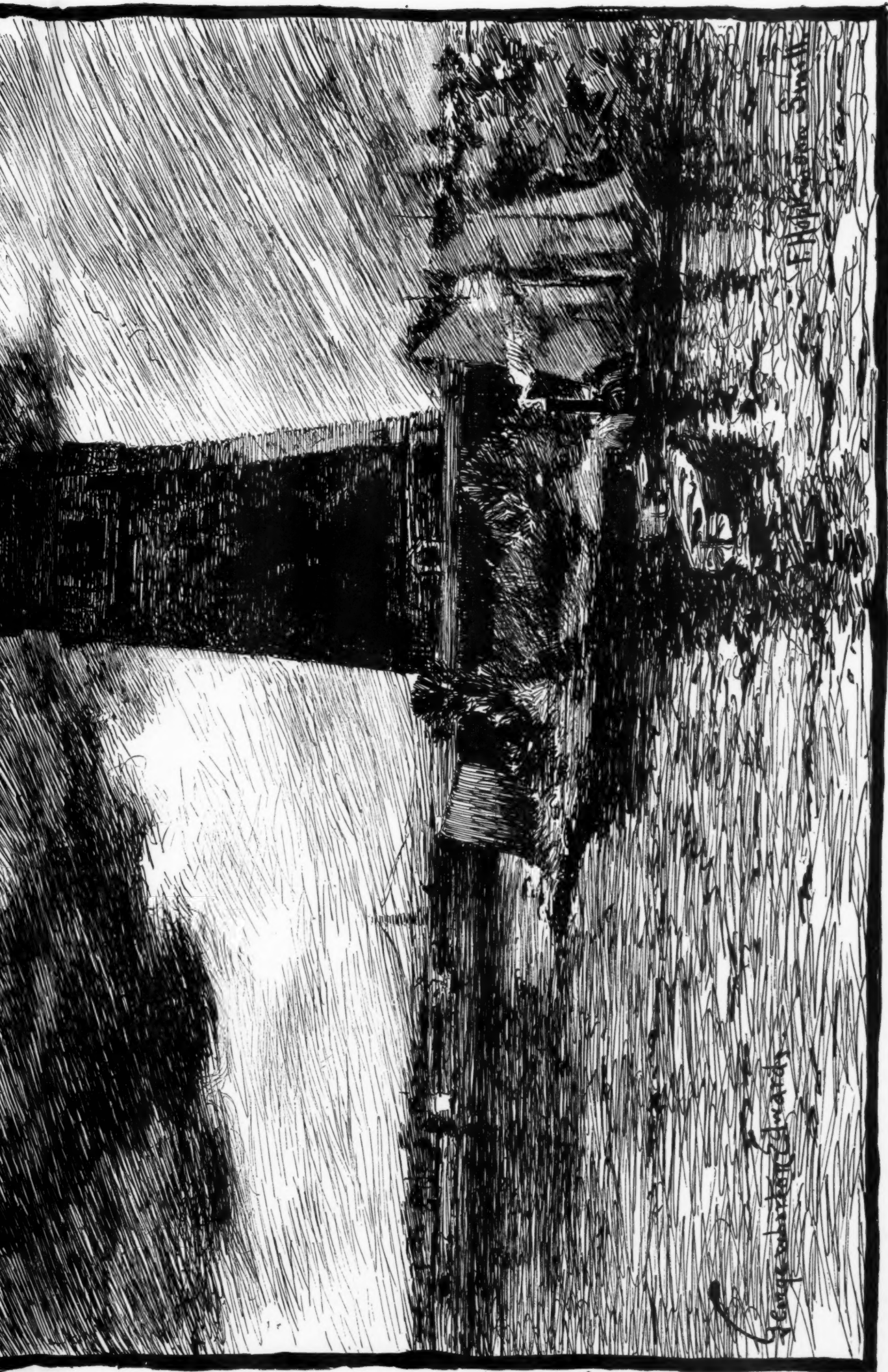
CHRYSANTHEMUM SCREEN, DESIGNED BY MISS DORA WHEELER AND LENT BY MISS COOPER. TURKISH EMBROIDERY, LENT BY HERTER BROTHERS. WINDOW BY L. C. TIFFANY & CO. (AMONG THE VINES). COINS OF NERO (TWO HORSEMEN), SYRACUSE (HEAD AND FISHES), AND ALEXANDER THE GREAT (HEAD AND REVERSE). VASE, LENT BY DR. C. C. LEE (LOZENGE DECORATION OF FAMOUS POETS OF JAPANESE MYTHOLOGY).

PEDESTAL FUND ART LOAN EXHIBITION SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 2. JANUARY, 1884.





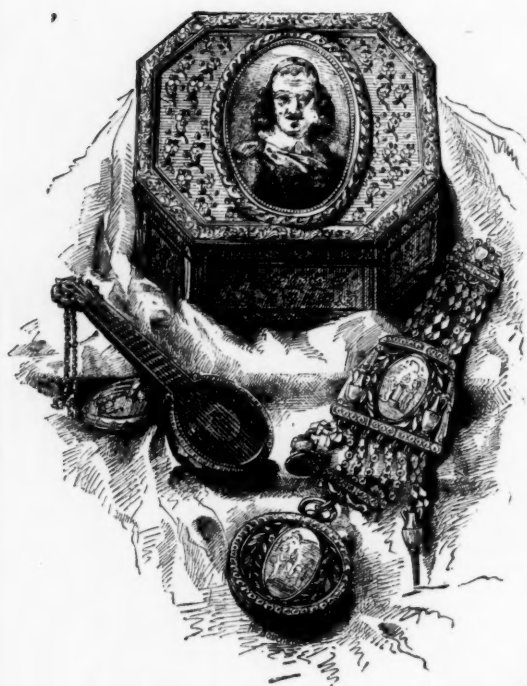
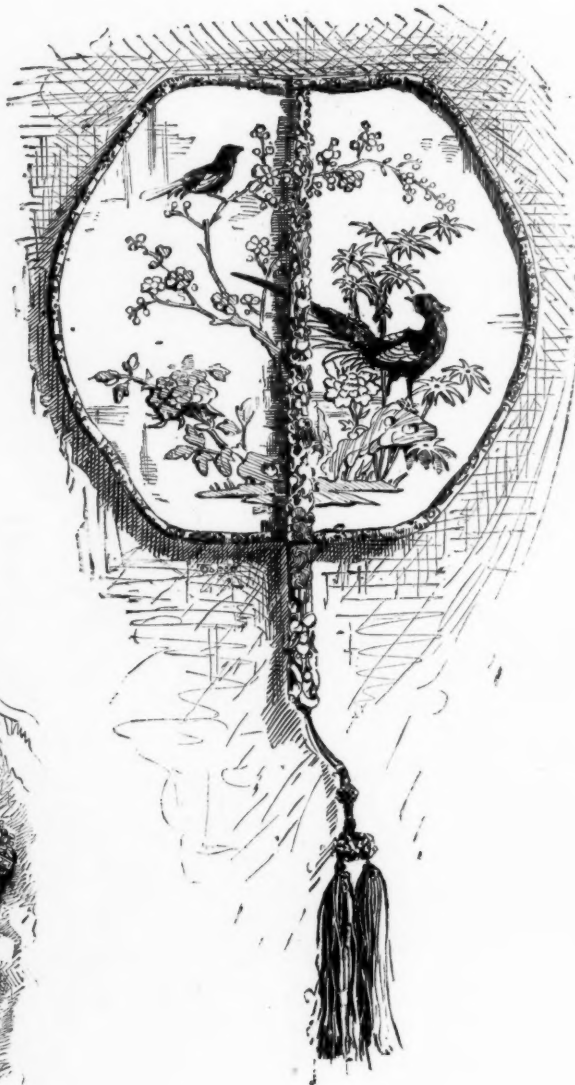


THE STATUE OF LIBERTY AND THE PEDESTAL.

DRAWN BY G. W. EDWARDS, AFTER THE CHARCOAL CARTOON BY F. HOPKINSON SMITH, ON EXHIBITION AT THE NATIONAL ACADEMY OF DESIGN.

PEDESTAL FUND EXHIBITION SUPPLEMENT TO THE ART AMATEUR.

VOL. X. NO. 2. JANUARY, 1884.



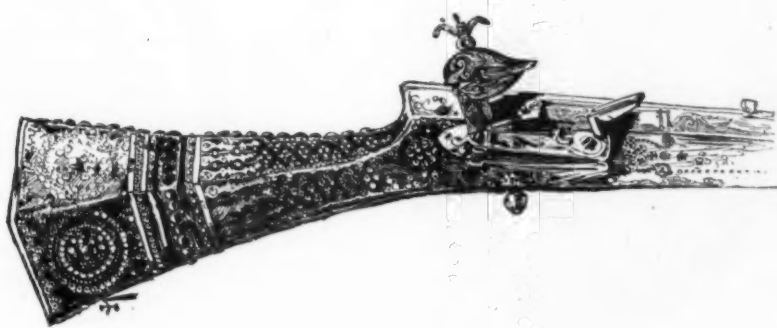
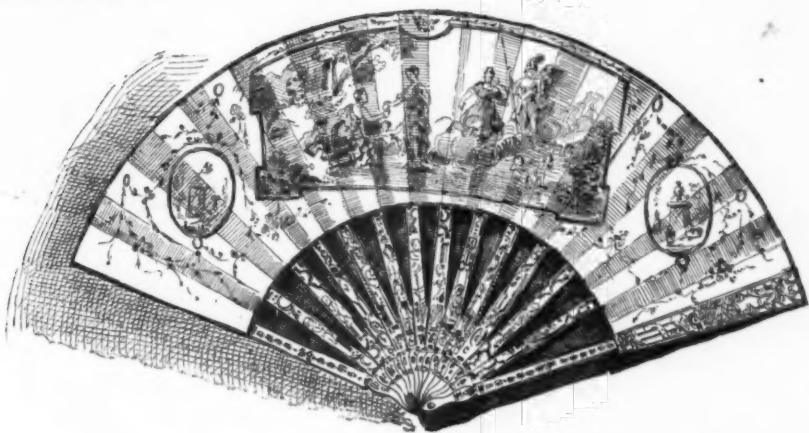
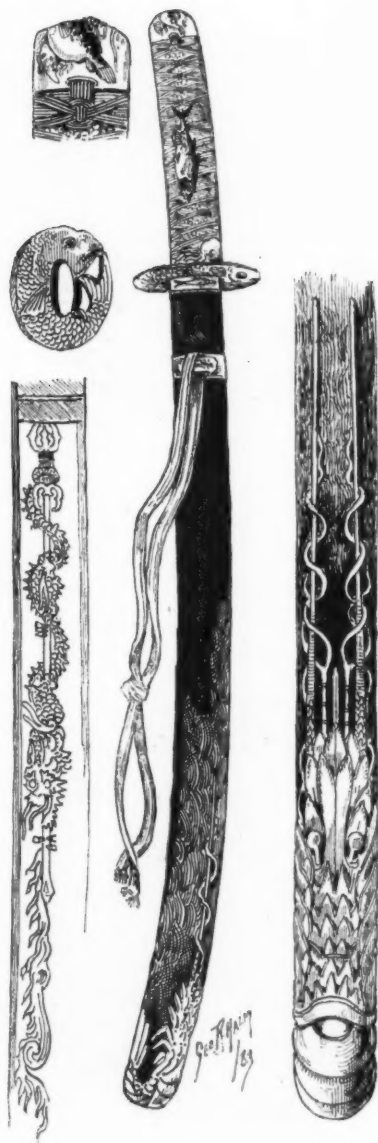
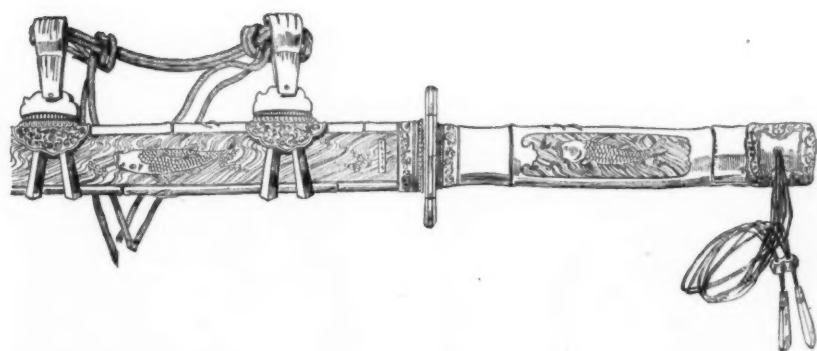
ARMS, LACQUER, CERAMICS, JEWELRY, AND FAN.

VENETIAN SWORD, JAPANESE KRISS, AND OLD MEXICAN DAGGER, LENT BY MESSRS. DE THULSTRUP, CHASE, AND SARONY. DAIMIO BOX, LENT BY SUTTON & KIRBY. IMPERIAL CHINESE TEAPOT, LENT BY MR. HAYWARD. TABATIÈRE, LUTE-SHAPED WATCH AND CHÂTELAÏNE AND WATCH, LENT BY CORNELIUS VANDERBILT. ITALIAN SEVENTEENTH CENTURY FAÏENCE PLAQUE, LENT BY MISS FURNISS (COMBAT AT THE GATES OF A VILLAGE). CHINESE FAN WITH IVORY FACES, LENT BY MRS. KIDD.



PEDESTAL FUND EXHIBITION SUPPLEMENT TO THE ART AMATEUR.

VOL. X. NO. 2. JANUARY, 1884.



ARMS, STAINED GLASS, AND FAN.

JAPANESE SWORD AND SCABBARD, LENT BY BRAYTON IVES (SILVER AND GOLD, CHISELLED WITH FISH DECORATION). DAIMIO TWO-HANDED SWORD, LENT BY SUTTON & KIRBY. PERSIAN SEVENTEENTH CENTURY GUN, LENT BY N. SARONY. CENTRAL PORTION OF SMALL SCREEN IN CARVED IVORY, PRECIOUS STONES, AND GLASS, BY R. RIORDAN. PEACOCK WINDOW, FROM TIDDEN & ARNOLD. LOUIS XV. PAINTED FAN, LENT BY MRS. PINCHOT.

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VOL. X. NO. 2. JANUARY, 1884.



MRS. ROBINSON AS "PERDITA."



PORTRAIT OF A LADY.



SIR WILLIAM TWYSDEN



LADY EGLINTON.



ELIZABETH, DUCHESS OF DEVONSHIRE.



COMMANDER BOND, ROYAL NAVY.



PORTRAIT OF A LADY.



PORTRAIT OF A LADY.



PORTRAIT OF A LADY.

MINIATURES BY RICHARD COSWAY.

FROM THE EDWARD JOSEPH COLLECTION.



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PORTRAIT OF A LADY.



PORTRAIT OF A LADY.



PORTRAIT OF A LADY.



PORTRAIT OF A LADY.



MINIATURE BY HORACE HONE.  
ELIZABETH AND GEORGINA, DUCHESSES OF DEVONSHIRE.



PORTRAIT OF PRINCE LOUBOVINSKY BY COSWAY.



MINIATURE BY JOHN SMART.



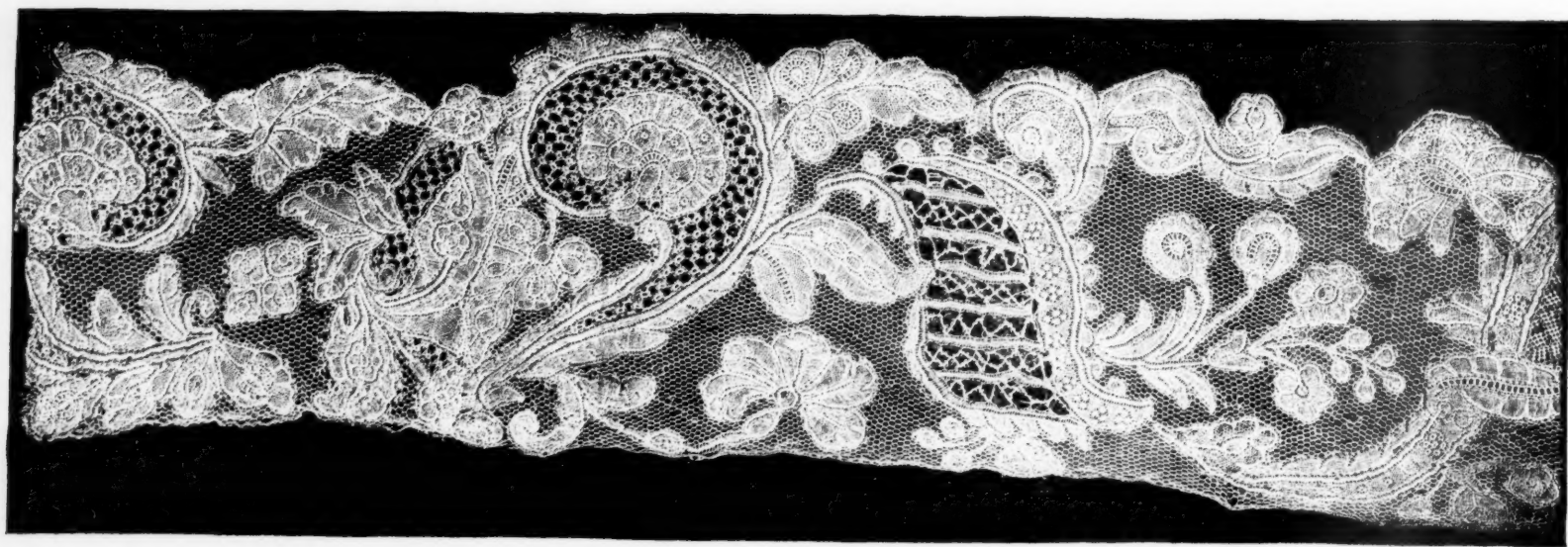
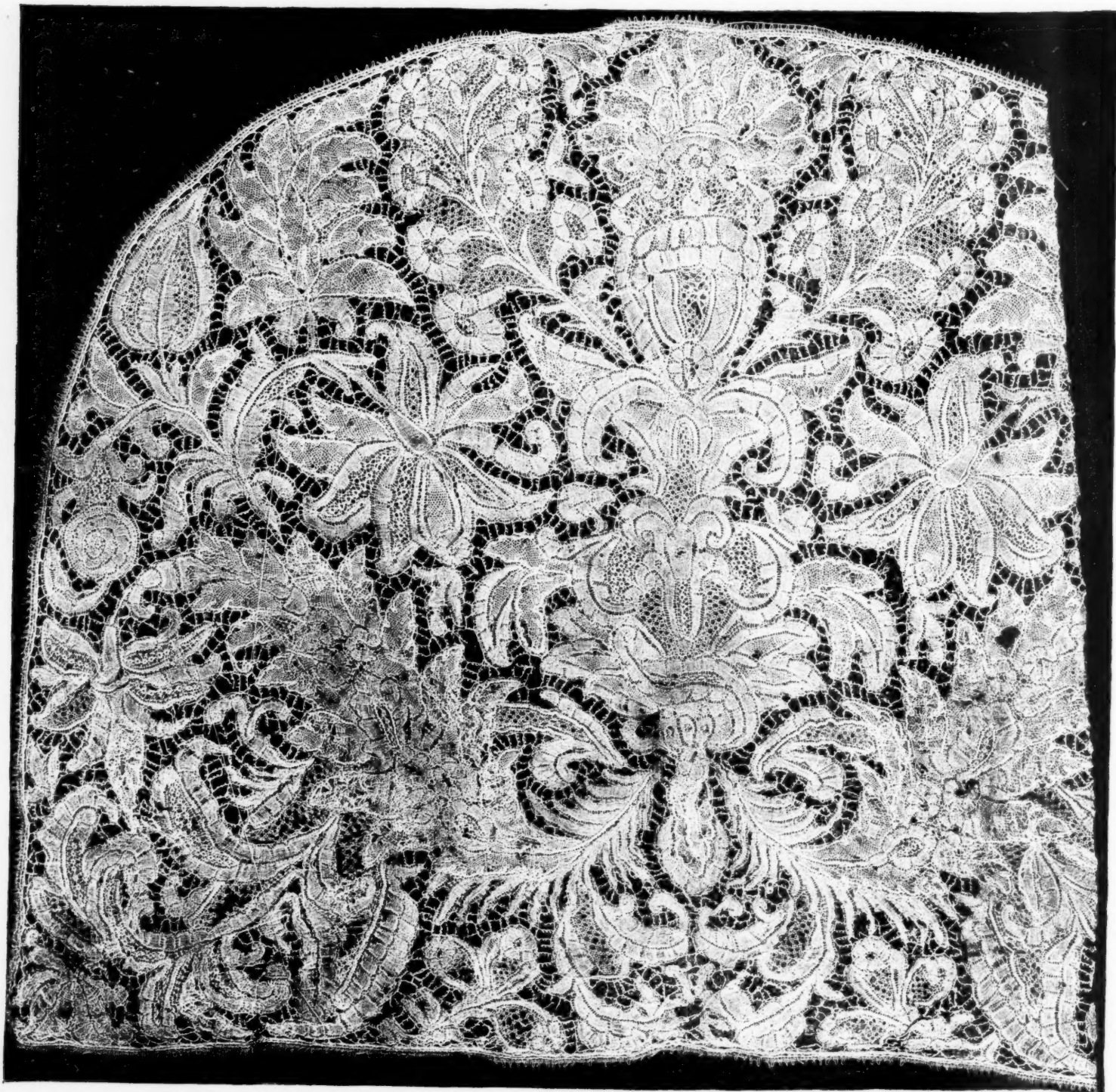
MINIATURE BY NIXON.

MINIATURES BY COSWAY, HONE, SMART, AND NIXON.

FROM THE EDWARD JOSEPH COLLECTION.

PEDESTAL FUND EXHIBITION SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 2. JANUARY, 1884.



LACES.

GUIPURE DE BELGIQUE AND POINT DE BRABANT, LENT BY MRS. ASTOR.



# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.



PLATE 309.—DECORATION FOR A DESSERT-PLATE. "Jewelweed."

By KAPPA. TENTH OF THE SERIES.

(For instructions for treatment, see page 56.)

Supplement to The Art-Artist





# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.

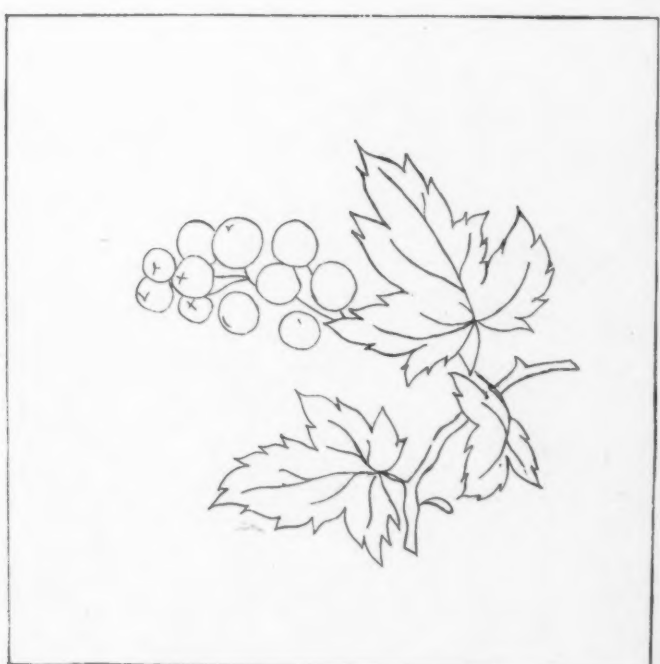
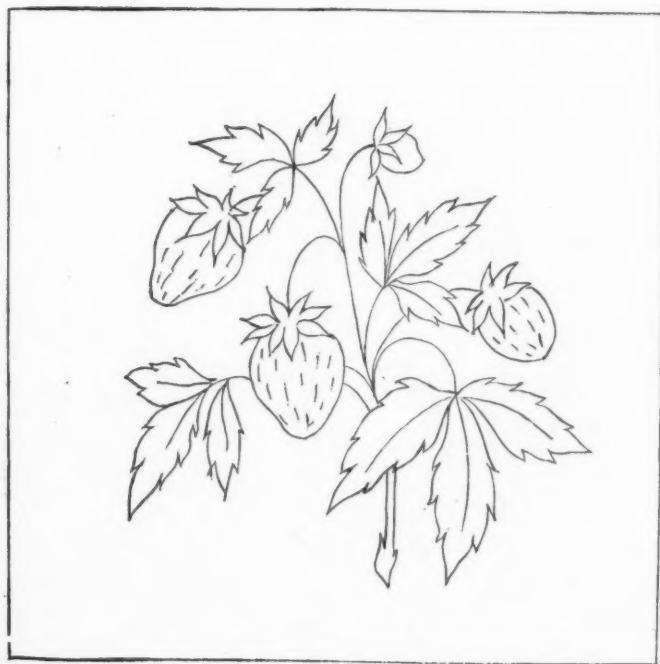
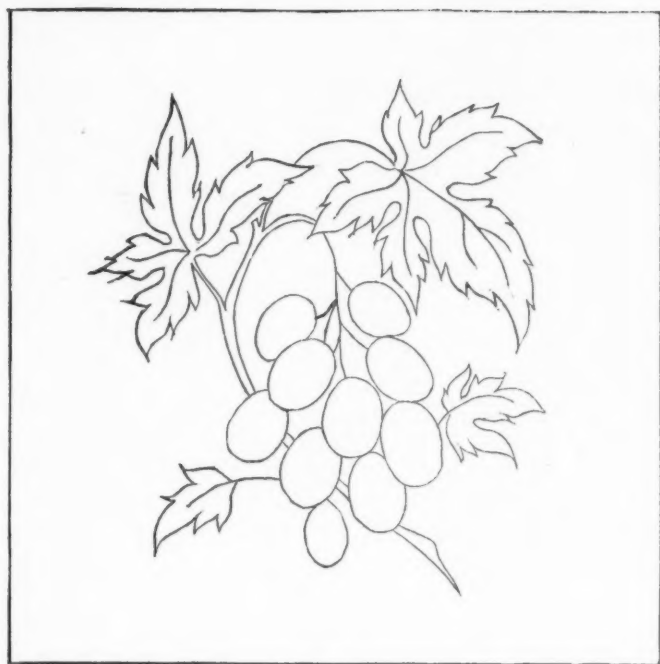


PLATE 310.—OUTLINE DESIGNS FOR DOILIES. *Third Set of a Series of Sixteen.*

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 56.)

7



# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.

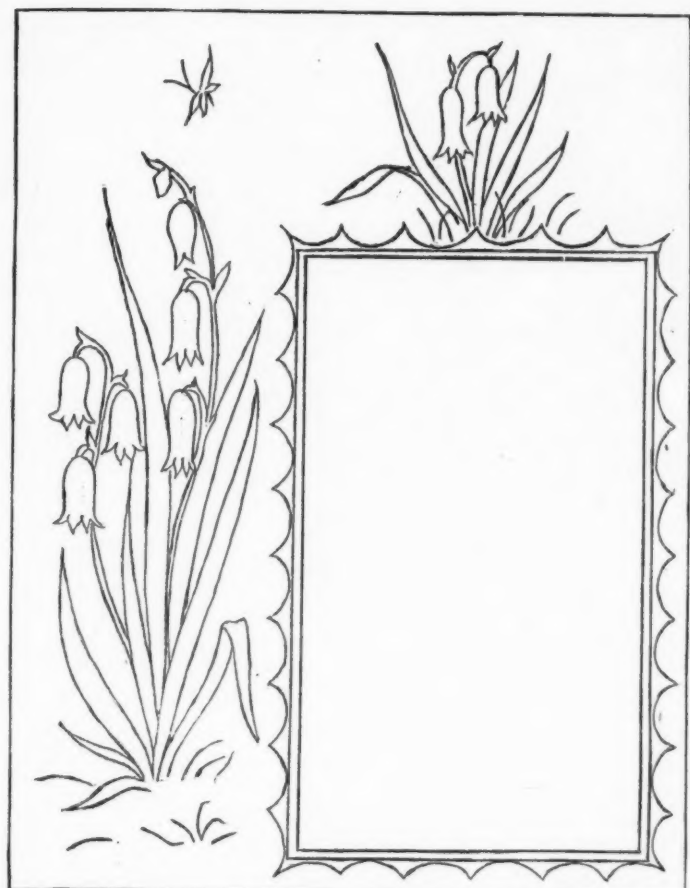


PLATE 311.—DESIGNS FOR PHOTOGRAPH FRAMES.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 56.)

Supplement to the Art Amateur





# Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.



PLATE 312.—PLAQUE DECORATION. "Morning-Glories."

(See page 56.)

Supplement to The Art Amateur.



STATE THE "ART OF THE ARTIST" BY W. H. WOODWARD

THE ARTIST



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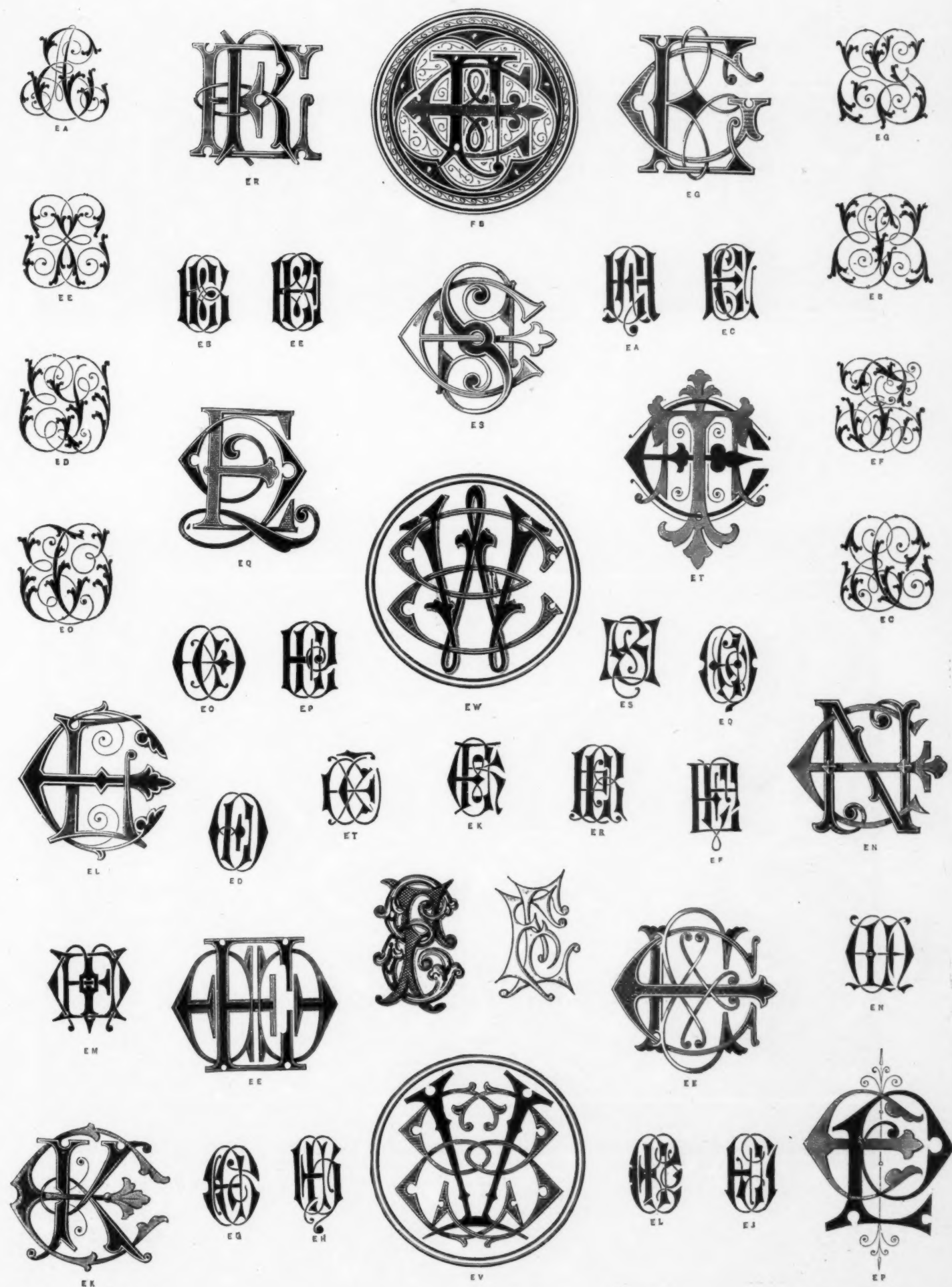


PLATE 313.—MONOGRAMS. "E."





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Vol. X. No. 2. January, 1884.

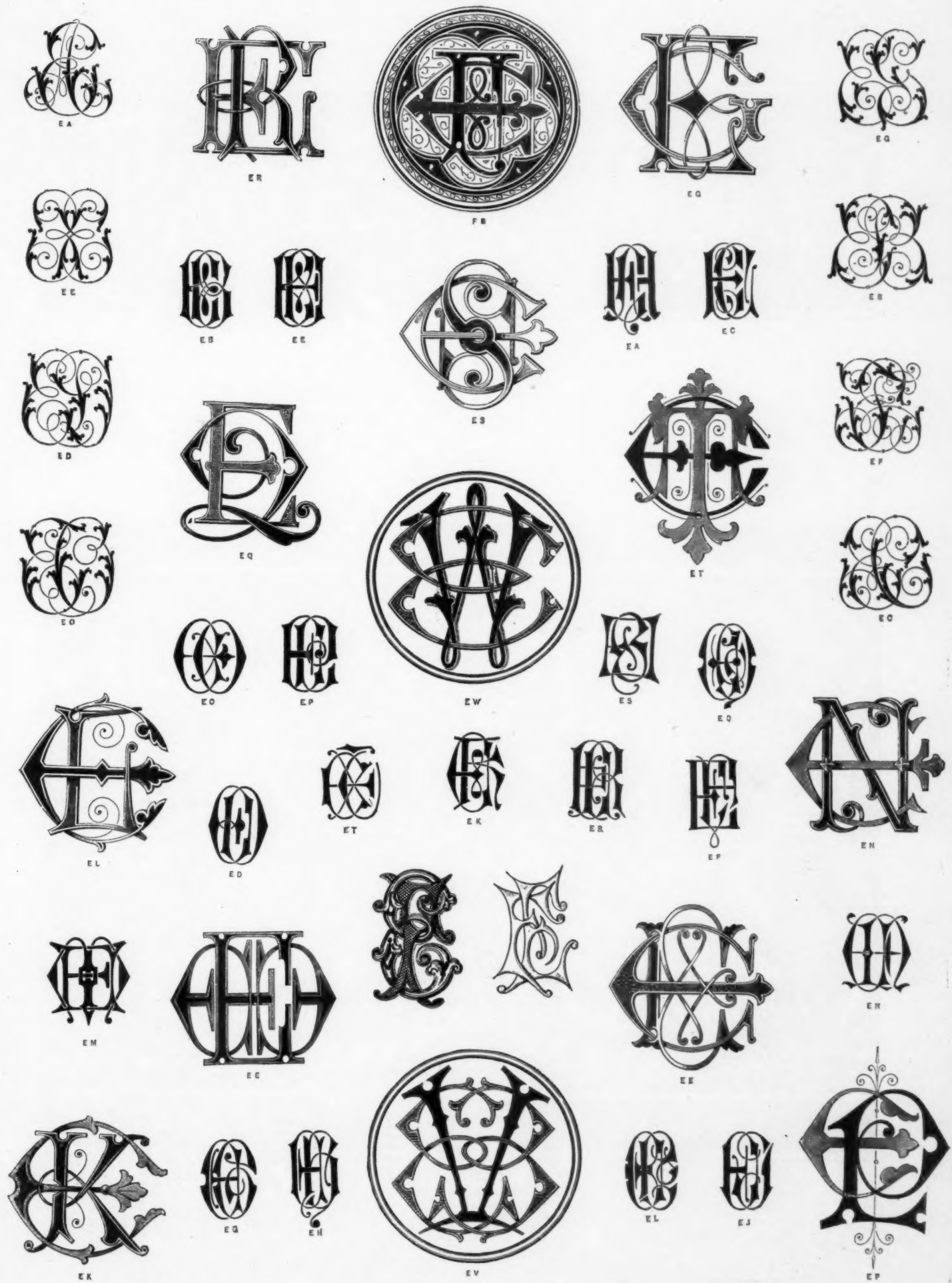


PLATE 313.—MONOGRAMS. "E."





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Vol. X. No. 2. January, 1884.



PLATE 314.—FRENCH ECCLESIASTICAL EMBROIDERY. Portions of a Lambrequin.

(See page 56.)





Supplement to The Art Amateur.

Vol. X. No. 2. January, 1884.



PLATE 315.—WOOD-CARVING DESIGN FOR A PANEL. "Hickory."

By BENN PITMAN.





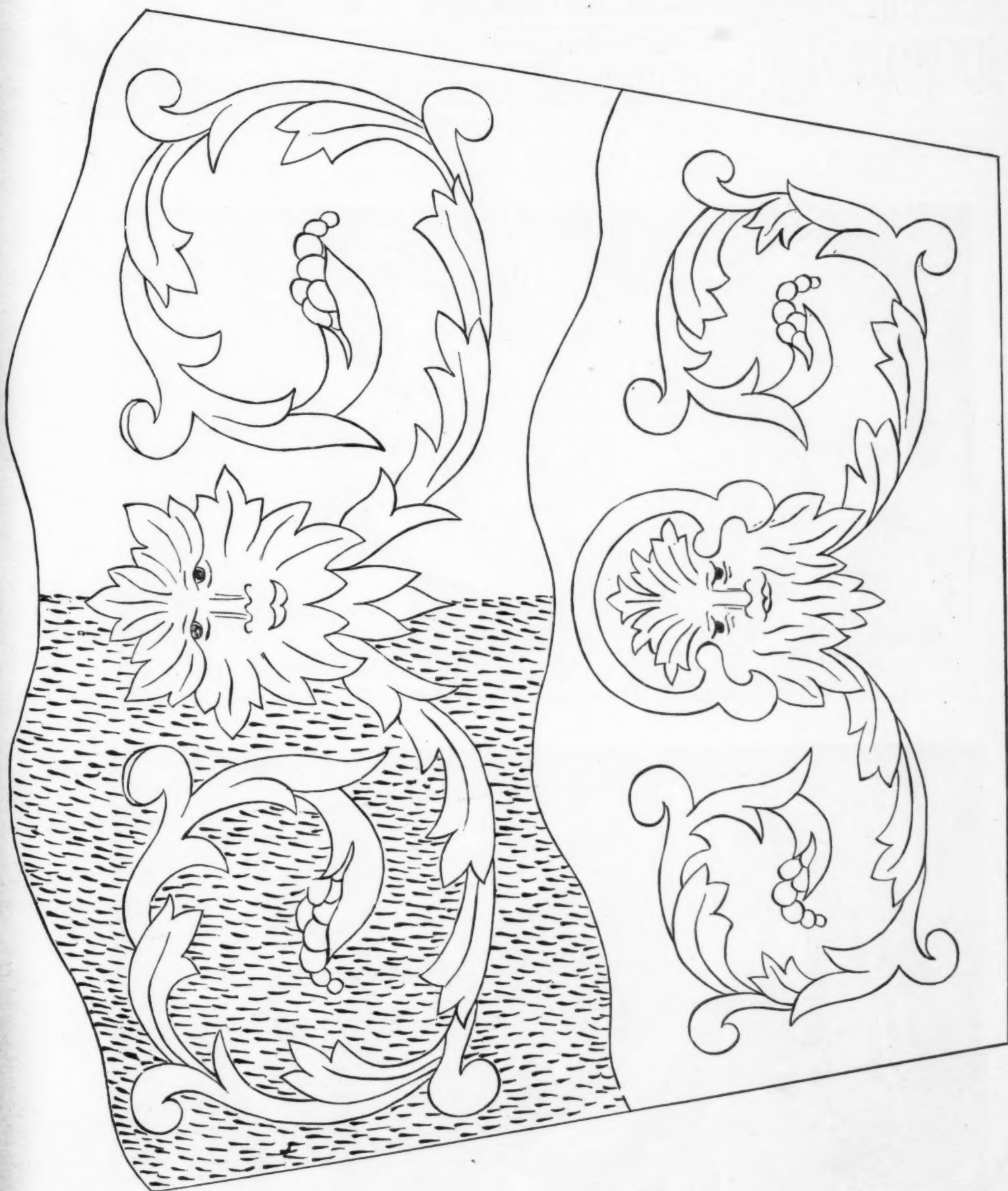


PLATE 316.—DESIGN FOR HAMMERED BRASS. "Wall-Pocket."

FROM THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN. (See page 56.)